

# THE ETUDE

## Music Magazine

January 1937

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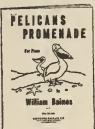
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"If the wedding march is played backward, the bridal pair will quarrel before the next turn of the moon."

"If one sings a false note in the anthem, his Sunday dinner will be scorched."

"If Sweet Adeline is sung under the window of the Police Station, the singers will be visited by very bad luck."

"To play Rule Britannia on the bagpipes at a Hibernian ball is a signal of great danger."

We did know a singer who imagined that he was not at his best in the full of the moon; and we once knew a pianist who felt that she should not open the piano except just before her performance; but these were personal idiosyncrasies and not superstitions.

No, music seems to have escaped the evil eye, save in a few instances. The violinists were thought to be in league with the Devil. Battini and Paganini, after flights of virtuosity, were accused of being under the tutelage of His Satanic Majesty. Battini's "Devil's Trill" is supposed to have been inspired by a visitor from the nether regions. In recent years a particularly melancholy tune, called *Gloomy Sunday*, originated in Budapest. It was reputed to be the cause of so many suicides that its performance was prohibited by the State. This, however, was probably the result of the depressing nature of the tune, rather than of superstition.

The drama, on the other hand, is clouded with superstitions; so much so, that in one production in New York, in which there was a Mandarin rôle, it was hard to find an actor who had the courage to wear a peacock feather, the gaudy raiment of the peacock being supposedly a symbol of bad luck.

If you have ever attended a Broadway rehearsal, you know that the average actor would rather face the tragedy of losing his job than say the "tag" of the play, the tag being the last line just before the curtain descends. One actress once received a bouquet of flowers in which there was some salvia. She nearly fainted, because she had heard that salvia was unlucky. However, she recovered when she was unable to find anyone who ever had heard of this superstition. Another actor was enmeshed in the superstition that if he looked over his right shoulder at the new moon, he would have very bad luck. He then met another actor who insisted that it was the left shoulder that mattered, not the right. This cured him of the taboo. Every green room in the theater is alive with superstitions. This sometimes reaches into the opera; but the superstitions are more serious, rather than musical. Strangely enough, we never have heard of any superstitions in the green rooms of concert halls.

Superstitions must be always regarded as the futile taboos of undeveloped minds. Yet by their absurdity they are curiously interesting to many people. It is quite possible that there are many musical superstitions of which we never have heard. Perhaps some of our readers know of some of them. If so, we would appreciate it very much if you would send them to us. Possibly some of them may be so striking and amusing that other readers of *THE ETUDE* would be entertained.

The literature of superstitions is fairly large. We have collected a number of volumes recording the fantastic taboos of a few generations ago. The whole subject is so absurd and ludicrous that there seems to be no limit. The superstitions regarding dreams make a veritable three-ring circus. Yet in publishers, selling books upon this trash, made small fortune in their day. In thousands of homes of supposedly refined people, the dream book was a kind of "black bible" and when in it was firmly entrenched. Those of us who are proud of a Puritan ancestry cannot fail to remember that only a century or so ago our ancestors were mired in superstitions which led even to the atrocious of witchcraft. It seems to us rather a proud thing that music, lovely music, has escaped this low contamination. Perhaps that is an indication of music's advanced position as an influence in the progress of the world.

## Musical Stars in Hollywood

SOMEONE has said that Hollywood has gone music mad. The great success of Grace Moore, Jeanette MacDonald, Nelson Eddy, Nino Martini, Lawrence Tibbett, Lily Pons, and others, in "musicals," as they are called on Broadway, and others, in "musicals," as they are called on Broadway, has opened up a new field in movies. Now George Baillie, of the Music Guild Productions, Inc., is planning big things with grand opera in the pictures.

In addition to these, there have been many movie performers who have possessed pronounced musical ability. The late Ernest Torrence, one of the greatest of all movie actors, was an exceptionally fine musician and singer.

Ramon Novarro is known to be an excellent pianist. The buoyant and popular Dick Powell, according to "The Music Trades," plays to some degree practically all of the instruments of the orchestra. In fact, even if he did not sing, he could excel as a leader of a band or orchestra.

Ann Harding is said to be a very accomplished pianist. Genevieve Tobin was a professional harpist. Irene Dunne was trained as an opera singer and studied piano at a Chicago musical college.

Lew Ayres was a banjoist in an orchestra in a Hollywood hotel. Lily Damita saw him and danced with him. A producer saw them dancing together and offered him a contract. He then learned to play the piano and has written a rhapsody. Warner Baxter plays the guitar and many other performers are gifted musicians.

## Extending the Ministry of Music

WHEN Alexander Graham Bell invented the telephone he had in mind quite a different project. It was a project to help those who are hard of hearing to be admitted to the joys of music. The result has revolutionized the field of communication, yet his main object was not immediately accomplished. It is only within comparatively recent years that creative genius has provided apparatus which really makes it possible for one with diminished auditory sense to hear conveniently without being himself conspicuous. The writer has known many brilliant men and women who have been afflicted with deafness to a serious degree. One of these was the great Shakespearean scholar, Horace Howard Furness, who was passionately fond of music, especially the music of the Elizabethan period; and many times the writer went to his home and played for him these old Elizabethan melodies, while his wife sang them into the old-fashioned, funnel-shaped contraption upon which the deaf, up until a short time ago, were obliged to depend.

The writer also recollects seeing Thomas Edison, on different occasions, with his ear "glued" to the side of a piano, in order to get faint vibrations from the instrument. Edison's defective hearing may have been a help to him, because he was obliged to concentrate so intensely. He was distinctly a man of his own mind and selected the compositions which he chose to be made into records, despite the fact that he was not a musician. His good judgment in this connection is indicated by the circumstance that he picked several forgotten compositions by the empirical process which characterized all of his work, and these records were very successful. Even during his lifetime acoustic devices for the deaf were so cumbersome that the great inventor was not inclined to bother with them.

Now, however, there are devices, some of them stationary in theaters, halls, and churches, and others carried by the individual, which virtually open up a new life to those with defective hearing. At first these devices, although not particularly conspicuous, attracted attention. Now they are so common and so inconspicuous that thousands use them and are blessed by their possession.

The *Etude* wishes for all its readers a Very Happy and Prosperous New Year!

# Musical Food for Millions

By Erno Rapé

DIRECTOR OF THE GENERAL MOTORS RADIO CONCERTS. MUSICAL DIRECTOR OF THE RADIO CITY MUSIC HALL

## A Conference Secured

Editorial Staff of THE ETUDE

THE FUTURE of music, to my mind, will lie in more and more with the field of radio. This does not mean that the more personal fields of operatic and concert work are to be jeopardized. Quite the contrary! Already the booking lists of the leading managers are showing a remarkable turn for their artists, and greater interest on the part of the public. This is due to the fact that men, inclining to interpret this gain in terms of better business conditions. As a musical venture I suggest another reason for it: namely, that the rank and file citizen of this country is coming to regard music as one of the necessities of life. It has been in the last ten years, at least, radio has been making him more and more music conscious. And radio will continue to work its effect upon those who, without it, probably would still be accepting music either from the street hurdy-gurdys or the vaudeville theaters. That is why I say that the future of music lies within the field of radio.

Because of the almost limitless possibilities of radio, then, the music students of to-day will find opportunities of which those of a generation ago never dreamed. How about the piano? The main thing, of course, is to prepare one's self for a career of thorough musicianship, no matter where the ultimate outlet may lie. But there is another factor in radio that deserves special attention. It is a psychological factor rather than a material one, and it applies to the hearing rather than to the musician. The most important factor in radio to-day is the receptivity of the vast unseen audience.

**Forward Strides**  
SOME FIVE YEARS AGO when first entering the radio lists, I conducted a sponsored program on which was played Wagner's *Ride of the Walkyries*. After it was over, the sponsor came to talk to me. He told me that he had never heard such a performance.

Just now the word "pressure" is in style, and the expression is meaningful, although what is rather meant is touch sensitivity. I shall try to explain its real significance, so as to rid us of the ideology of cloudiness and muddiness.

Pressure is prolonged and even made heavier after the key is down, and will be noticed that such continued pressure is out of keeping with mecano-physiological sense. But we must admit that it is fairly often useful to employ pressure in a musical situation, to obtain a light stroke from another key as the hand rises, as it were, with a bounce after a fall; for instance, where the player regards as *staccato* a note not so marked.

This passage,

Ex. 2. *Allegretto*

Illogically, because the simultaneous contraction of the five tendons to a degree that prevents their independence from the parent muscle results in rigidity of that muscle. This not only does that fail in the purpose of giving freedom to the fingers; it actually stifles them and handicaps the pupil's progress.

In this connection I recall that the great pianist, Benjamin Cesi, founder of the Neapolitan school of piano playing, and formerly a favorite pupil of the Czar of Russia, would never learn a cane, because he did not wish to subject the five tendons of his hand to a prolonged and simultaneous contraction.

Some exercise, however, antecedent to that in general use, particularly a fundamental and most important exercise, is to plant the tip of the five head notes which is clearly unsound; one to unfetter the fingers, even before piano study is begun, or at least keeping pace with it, but at any rate employing drill away from the keyboard. It is said that Chopin used to go

player unites spirit and matter, welding himself and his instrument into one.

To press a key with the finger—that seems a quite uncomplicated act; and just because it is so simple we do not see it aright. Thus it may seem very ordinary that in touching an object with the tip of one's finger one receives delicately distinguished sensations, but we do not see whether it is velvet or satin, wool, paper, or wood that one is feeling. But if we look at our finger tips under the microscope, the mechanics of these sensations become highly complex; for we see that we have, on the tip of each finger, tiny *popillae*, each equipped with a dozen of receptors—insensitive, and so on. The really sensible, as exemplified by the sense of touch, is extremely complicated, of defining sensations, that we consider as the single fact of touch sensitivity.

Well, this is the tactus sensibility that enables us to perceive the majority of material sensations (even in some measure it helps us in the conception of weight), and can above all other endowments, refine tactus action.

This is achieved by finger activity, that is to say, by finger independence, which independence in turn is itself nothing else than finger self-control; because until it senses exactly its weight, it will never possess tactus sensitivity, which has so much to do with touch.

**As Masters Maintain**  
THAT IDEAL EXPONENT OF French clavichord music, François Couperin, demanded of the clavichord makers one that was not only a good instrument but made their instrument capable of expression. "Observation has taught me" he used to say, "that it is not always the strongest hands, nor those able to play at the highest speed and with the utmost lightness, that most beautifully deliver significant and tender pieces; but it is those who, in addition to the pieces that move me, rather than those that startle me."

The differences between Liszt and Chopin lay in just the antagonism which exists between virtuosity and feeling. "Let your soul do the playing," the great Pole would say, "not your feelings."

Now, since there is nothing not in the province of the music teacher, but in that of nature, to impart, all I can say for the development of "touch" is, "Make the finger autonomous." That done, you will acquire tactus sensitivity, the generator of touch, and the teacher of the quality, and chiefly sets pianists apart from another.

But there are no exercises which are of themselves certain to engender this kind of sensitivity. When all is said and done, it is only through study of all the details of musical expression that it can be developed. These details are those indicated by the words *staccato*, *mezzo-forte*, *mezzo-forte*, *legato*, *appoggiato*, and so on. A course of studies furnishing drill in these special details would be highly useful. The piano cannot, as does the violin, interpret these directions in faithful perpetuity; but it is prone to forget for that reason that pianists should take utmost pains in their scrupulous observance.

Even in 1600 the clavichord was lacking in resonance, and was powerless to show *legato*; yet Sebastian Bach brilliantly succeeded in conveying both illusions, and was able to set forth handsomely the intricate

# Fingers

than forty-five can be devoted to the orchestra. That means that we have to select our material. Single movements must take the place of entire symphonies, and the program must be balanced by a popularly available variety. The radio conductor eats, sleeps and dreams in terms of half minutes, hours."

"If the wedding march will quarrel with the death and dreams of the half minutes, hours."

"If one sings a false note" What I look forward to is an enlargement of the entire field of radio music.

"If a fox will be scorched," the place of entire symphonies, and the program must be balanced by a popularly available variety. The radio conductor eats, sleeps and dreams in terms of half minutes, hours."

"If Sweet Adeline is sung itself. One day we will be able to give Police Station, the singers venture symphonies, as fast as we are now luck."

"To play Rule Britannia on the bagpipes at a Hibernian ball is a signal of great danger."

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giving entire programs of Wagner. And then . . . ? When the complete symphony library is as familiar as the *Blue Danube* is to us, will our future lie? I believe we will lie in greater opportunities for creative expression.

Our younger composers would like to write new works, but let's do so, for want of sufficient outlet or opportunity. The time I envisage will bring an actual need of fresh, new material. Radio will be engaging some of those same music as some or one picture. Radio will work the powers. Then, perhaps, we will stop saying that science kills art.

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Thus it comes about that the finished pianist, or rather the player almost at the peak of achievement, realizes two facts: one, that finger agility is not the most essential, second, that it is the most essential, and, since it has endurance in general and, in fact, in particular.

The pianist's daily practice should, above all, include drill on sustained tones. Each finger finds in the note it is holding a spring which facilitates the subsequent lifting of another.

Schiffmacher, the famous German commentator on keyboard education, stressed greatly—sometimes exaggeratedly—the importance of finger strength, advising a resolutely heavy pressure on the keys. But fingers should not be thought of as being hard on depressed keys, but should, with relaxation, merely rest their weight thereon, making easy a curved position for the finger at rest without hampering the action of the others.

It should be noted, fundamentally, that the fingers are the instruments used by the arm to play on the keys, whether by means of weight or muscular energy. In either case it is in the fingers that most action takes place, which result is realized only in so far as the flexing muscle work most easily and effectively.

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The writer also recalls seeing The Ferent occasions, with his ear "glued" to in order to get faint vibrations from his defective hearing may have been a help to him, because he was obliged to concentrate so intensely. He was distinctly a man of his own mind and selected the compositions which he chose to be made into records, despite the fact that he was not a musician. His good judgment in this connection is indicated by the circumstance that he picked several forgotten compositions by the empirical process which characterized all of his works, and these records were very successful. Even during his lifetime acoustical devices for the deaf were so cumbersome that the great inventors were inclined to bother with them.

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# Increasing the Activity of the Fingers

Translated from the French of Any Onestinthal

By Erwin H. Vonderau

THIS IS a very important subject, since, in teaching literature, extensive diversification as has now come to be, specialized finger activity is seldom adequately treated. That is why the teacher, in tentatively approaching the subject, does so at random and equivocally. Attention is often given to finger training except at the very beginning; later it is ignored entirely.

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Illogically, because the simultaneous contraction of the five tendons to a degree that prevents their independence from the parent muscle results in rigidity of that muscle itself. Not only does that fail in the purpose of giving freedom to the fingers; it actually stiffens them and handicaps the pupil's progress.

In this connection I recall that the great pianist, Benjamin Cesi, founder of the Neapolitan school of piano playing, and former professor in the court of the Czar of Russia, would never admit a cane because he did not wish to subject the five tendons of his hand to a prolonged and simultaneous contraction.

Some exercise, however, antecedent to that in general use, particularly a fundamental and complete one, would supplement the use of the five held notes, which is clearly unsound: one to unfetter the fingers, even before piano study is begun, or at least keeping pace with it, but at any rate employing drill away from the keyboard. It is said that Chopin used to go

player unites spirit and matter, welding himself and his instrument into one. To press a key with the fingers that seems a quite uncomplicated act; and just because it is so simple, we do not see it aright. Thus it may seem very ordinary that in touching an object with the tip of one's finger one receives definite sensations, whether it is velvet or satin, wool, paper, or wood that one is feeling. But if we look at our finger tips under the microscope, the mechanics of these sensations become highly complex; for we see that we have, on top of the finger, fine hair cells, each charged with a duty of receiving special sensations; and that it is really this ensemble, so exceedingly complicated, of differing sensations, that we consider as the simple fact of touch sensitivity.

Well, this is the tactful sensitivity that enables us to perceive the majority of materials around us (even in small measure, it holds in the perception of weight), and can, above all other endowments, refine mechanical action.

This is achieved by finger activity, that is to say, by finger independence, which independence can turn itself nothing else than into self-control; because until it senses exactly its weight, it will never possess tactful sensitivity, which has so much to do with touch.

**As Masters Maintain**  
THAT IDEAL EXPONENT OF French clavichordistic, François Couperin, was the first to use the *legato* in style only; and that was that they should make their instrument capable of expression. "Observation has taught me," he used to say, "that it is not always the strongest hands, nor those able to play at the highest speed and with the utmost lightness, that most beautifully deliver significant and expressive music." He modestly confesses that I love the pieces that move me, rather than those that startle me."

The differences between Liszt and Chopin lay in just the antagonism which exists between virtuosity and feeling. "Let your soul do the playing," the great Pole would say, "and by that feeling."

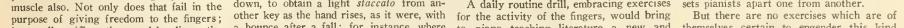
Now since feeling is something not in the province of the music teacher, but in that of nature, to impart, all I can say for the development of "touch" is, "Make the fingers autonomous." That done, you will acquire total sensitivity, the teacher of touch, who says, that the chief secret that chiefly sets pianists apart from one another.

But there are no exercises which are of themselves certain to engender this kind of sensitivity. When all is said and done, it is only through study of all the details of musical expression that it can be developed. These details, the studies, the special studies: *staccato*, *legato*, *marcato*, *molto*, *molto*, *etc.*, *appoggiato*, and so on. A course of studies furnishing drill in these special details would be highly useful. The piano cannot, as does the violin, interpret these directions in faithful perspective; but it is precisely for that reason that pianists should take utmost pains in their scrupulous observance.

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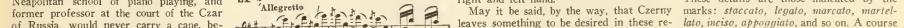
effective means of displaying this item of musical expression. So a pianist considering such a passage as this,

**Ex. 1** Allegretto



would play it as if written as follows,

**Ex. 5** Allegretto



All these effects of pressure, whether to show *staccato* as in the first instance, or *legato* as in the second, are employed in compliance with the spirit of the composer's intention, and not in obedience to the letter of his directions, as they are often subtler.

Speaking of pressure, for clearness in the soft note lifting, alternating in each of the pairs of eight notes, with *legato*.

Speaking of pressure, I shall cite one instance, out of a mass of others, because of its originality (it recalls what the violinists do on the string of their instrument): the *legato* for clearness in the soft note lifting, alternating in each of the pairs of eight notes, with *legato*.

I saw this means once employed by the Polish pianist, Mieczislaw Horzowsky. It consists of a supplemental after-pressure of the finger on the key, which under the imperceptible impulsion, yields a sort of pulsation.

It has obtained a renewed resonance, not quite exhausted during the initial sustaining, the effect of which is surprising.

**Ex. 1** over over



**Ex. 2** over over



**Ex. 3** over over



As a daily routine drill, embracing exercises for the activity of the fingers, would bring to piano teaching literature a new and profitable contribution and would fill up many a regrettable hiatus. Naturally this activity should be for the benefit of both the right and left hands.

It may be said, by the way, that Czerny leaves something to be desired in these regards. His studies, though highly serviceable, too often confine themselves to easy keys and simple harmonies, and give the left hand relatively too little discipline—faults apt to give a dullness of perception and memory, and indolence.

Finger activity embraces also the study of tactful sensitivity. This again is of first importance, for it deals with something beyond mechanics and of far greater interest: something rich and alive in itself—and that is *touch*, the engaging means by which the

player unites spirit and matter, welding himself and his instrument into one.





would be writer's manuscript," she told Rose laughingly. "Because I don't want to see our vanity fall into the yawning class, while I am in this trial I will type some of the rules for you. Follow them, and take the stories in to Mr. Harris yourself."

These are the directions which Rose received.

"Most of all, be certain that, if the editor is busy, you just leave your copy on the desk and go out immediately. If you respect his work and time he will appreciate it and will feel favorably towards your copy."

"Be sure to type your copy and to double space it."

"Type your name in the upper left hand corner."

"Begin your story one-third down from the top of the page, and indent about 10 spaces."

"Leave a margin of one inch on sides and bottom of page."

"State the date of release of copy (day when it is to be used), in upper right hand corner."

"Do not write in any head lines. If you have a suggestion, then type it in at center top."

"If you are at the second page, be sure your name is at the top and add 'Page 2'."

"In writing this copy, be clear and concise. As Mr. Harris says, 'Write so clearly that it is not only easily understood but that it can not be easily misunderstood.'

"Each of your stories, as good a news story does, should answer the questions, Who? What? Where? When? Try to get all this into your first paragraph."

"Take the copy all the way, the day before it is due."

"When you begin writing copy," said Sally, "think of the central idea behind your recital; in this program it is spring, and work this into your first paragraph. It might be that there is not much space that day for your article and it has to be cut. The editor will probably let it, he will just 'blue-pencil' it. He probably begin by cutting out the last paragraphs."

If you have any items of interest, such as your twins who will play a four-hand number, use this as a special article. Each day pick up something of interest to your readers, and your news. You can get them all in the paper, but if your copy is interesting and well written, there is no reason why it should not be printed," stated Sally.

"And do not forget, when you have your program printed (or mimeographed)," added Sally, "to be sure to list the recital date and the name of our fair city are given. You know, some of your programs may be sent out of town and be read by some one who might wish to get in touch with you."

Rose showed Sally her "Publicity

Book" in which she had pasted every item, carefully clipped and dated, about herself since she returned to Monroe. Even the various programs on which she played, and that of her pupils' recital, were mounted, so the book presented a complete history.

"Be sure," cautioned loyal Sally, "to use your name in every item you write for the paper, and to use it so that it can not be black-blined. It is very important for you that the readers of the *Daily News* see your name frequently."

"Later on," said Rose, "I want to pay for some advertising space in the paper, so I would like to fair to you and to the *News* which has been so good to me; and I think I shall be able to afford a small announcement at least once a month. I do want to play fair. You and the editor have been so fair to me."

In January Rose had formed her pupils into a "Monroe Music Club" and asked the National Federation of Music Clubs to accept it for membership. This opened the way for recognition, for exchange programs with other clubs, and for participation in state-wide contests, besides giving Rose the opportunity to keep her name in print. She joined the Monroe Music Club, served on a committee, and played when needed.

Rose found that there were several members of the music sorority, she had joined at school, living in nearly the same neighborhood, and she decided to move to a rooming house at home. As these sorority women came from chapters other than her own, Rose was able to get nice items in the society columns of the *Daily News* and in the papers of the other towns. In this way she was able to spread the news about her piano studio and secured several new pupils from cut-out ads.

Soon she found it expedient to put the accompanying advertisement in the *News*; because it was apparent that it would bring her contacts that soon were made into patrons.

#### MUSIC STUDY MADE DELIGHTFUL

In this age of Music, the Study of an instrument is becoming one of the "Musts" in the Classroom. Miss Rose Smith has wide experience in giving music lessons interesting and profitable. She may be seen, by appointment, at her Studio, 374 Watson Building, Bardstown, Kentucky.

At the end of the year Rose found herself busy with a large class and with promises of more coming in. Her circle of friends had widened; she was in the public eye whenever music was concerned. Publicly, well handled, had turned the trick.

#### Getting the Perspective in Teaching

By Gertrude Greenhalgh Walker

Just as an artist needs to stand away from his subject to see it more clearly, so should music teachers stand away from the performing student to see and hear more clearly. Many teachers sit too close to the piano during the entire lesson. This habit tends to dull the ear and does not allow the teacher to notice the position of the foot or arm position of the student as he sits at the piano. His usual attitude is to let the keyboard. Sitting with a pupil in the early development of the piece is quite necessary, but it is imperative to stand away from the student to hear the finished product, as it should be heard in a recital hall.

Distance makes for changes. Turning one's back to the student as he is playing

and then giving corrections after the selection is finished, generally makes the teacher more prone to detail if he knows the teacher can hear wrong fingerings, pedaling, and so on.

Then again, if a pupil cannot get the point in question, have the pupil stand away from the piano with his back turned. Let the teacher give the two interpretations, the pupil's and his own, and invariably the student will be able to see the point almost immediately gets the point in question. So, teachers, do not sit all the time, but walk about the room, getting the effect from various angles, and then in an inconspicuous way, give ear training to the pupil by having him listen to the various tonal effects as played by you.



HAROLD BAUER

## "Their Toughest Spot" Taking Things As They Come

By Harold Bauer

IN THE LIFE of every artist there comes a time when a point is reached at which an important decision must be made. THE ETUDE asked a group of famous artists to relate the "toughest spot" in which they had ever been placed. These replies are being published in a monthly series. Mr. Harold Bauer, in his forceful and genial manner, tells that we would be fair to you and to the *News* which has been so good to me; and I think I shall be able to afford a small announcement at least once a month. I do want to play fair. You and the editor have been so fair to me.

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"I am sorry to be unable to respond to your invitation as I should like; but, to be perfectly frank, my memory does not serve to recall such 'toughest spots' as those

seen by Harold Bauer.

## FIFTY YEARS AGO THIS MONTH

STEPHEN A. EMERY, eminent authority on harpsichord and clavichord, died in Prague, the New German Conservatory from 1867 and in the College of Music of Boston University from its foundation till his death in 1918—had the following to say on "Mental Processes in Musical Execution":

"The inability to find the mind up to something other than what is immediately before the eye is a common failing of the student for the student to play certain things. Many improperly trained pupils cannot play the major scale of G-flat, though told that, save in notation, it is quite the same and played the same as the major scale of F-sharp, and as for the major scales of C-major and G-flat, they will not even attempt these. Similarly so many students play the grand arpeggios of the dominant seventh in any minor key, when identically the same arpeggio has been well played, if any student is a part of a major key.

"Finally, that the student often grows obstinate over certain things often grow to be real. I recall one instance of a student who, in the course of a young lady who wanted to learn to play the broken playing by saying: 'I don't see why I can't play to you; I'm not afraid of you, but when I come here I can't play.' Upon my suggestion, she promised to again sit near her at home, in order to overcome her timorousness. At her next lesson she said: 'I did as you told me; I opened the door and invited you in, and placed a chair for you near the piano, where I imagined you sitting—but I couldn't play a thing, and had to ask you to go out of the room.'

"Then again, if a pupil cannot get the point in question, have the pupil stand away from the piano with his back turned. Let the teacher give the two interpretations, the pupil's and his own, and invariably the student will be able to see the point almost immediately gets the point in question. So, teachers, do not sit all the time, but walk about the room, getting the effect from various angles, and then in an inconspicuous way, give ear training to the pupil by having him listen to the various tonal effects as played by you.

\* \* \* \*

"If one wants to achieve a task, one must put one's mind to it and do it, and remember well that concentration can be cultivated. Waiting for inspiration is many times sheer laziness."—Lillian Nordica.

THE ETUDE

## First Steps in Music

A Very Easy Road to an I

By Carl M.

TRANPOSING a piece of music, of which you speak in your recent letter, "From one aspect I look upon the career of a musician as an unalloyed joy, in which external success plays no more important a part than the momentary gratification of personal vanity. From another aspect I regard it as an unrelenting and lifelong struggle, bringing few rewards and many disappointments."

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Flats are added to the key signatures in the following order: B, E, A, D, G, C.

#### Intervals

AN INTERVAL is the measure of the distance or difference in pitch between any two tones and is named according to the number of the degrees of the scale included. Thus we have: Unison or Prime, Second, Third, Fourth, Fifth, Sixth, which serve to project the full meaning of Seventh, and an Eighth or Octave. We will take the text:

"To play an interval, remember this on other classical composer (with the exception of Mozart and a few others of the earlier composers) which does not require many changes from the main tempo—to distinguish properly by the interval, copy the piece, play it in that which is emotionally correct."

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"TRANPOSITION is accomplished by playing, singing or writing music in a higher or lower key than the original. It began to take piano lessons at the age of seven, and in 1901 he made his first attempts at composition when but seven. His teacher was Robert Fuchs and Alexander V. Zemlinsky. At the age of eight he composed a piano piece, a fable, a fairy tale, which he played before the great Gustav Mahler. His pantomime-ballet, "The Snowman," was performed at the age of eleven. Many more compositions followed, in rapid succession. The youthful prodigy progressed so rapidly that before he had reached the age of twenty-three had completed major works, such as the operas "Violante" and "Die Tote Stadt." He became a conductor of his own works, as well as of those of other composers. In 1924 he married a granddaughter of the actor, Adolph Sonnenburg, and in 1936 he became a professor of the Wiener Staats Akademie für Musik. His biography was written by Rudolf Stephan Hoffmann and was published in Vienna in 1922. He is, at the time of writing (1936), still a young man. —Editor's Note."

#### Transposition

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his baton to open the rehearsal, and the entire orchestra, bent on a quiet life, crashes into a discordant, loud, extremely wrong chord by way of greeting. Korngold merely turns and says, "Well take it again, gentlemen!"

The fact that his very first composition of note was a ballet is explained by Korngold himself: "Because the ballet is easier to form than a child of my age to comprehend. Despite his extreme youth when he wrote this ballet, the conductor did not change a single note of it. It is still performed, from time to time, Korngold now considers it the best of his being an important step toward his musical education." He has written no more ballets since that time, because the opera form is more attractive. "Why write a ballet," he asks, "when it may be included in an opera with the greatest artists?" In fact, the combination of all the elements, after all, the inspiration for the dance comes from the music, not from the dance."

In Korngold's estimation, Stravinsky is the best of the living ballet composers. "After Stravinsky, there was no development, only imitation," he says.

Korngold works extremely hard, and is his own worst critic. He is never satisfied with anything he does, though he is immensely pleased with the works of others.

Contemporary modernists are very often invited as critics, but Korngold's response is always the same: "I should like to have my critics once attack me in a friendly, genial manner, tells that we

are his father, a renowned critic, and enjoys his life as it comes and enjoys its ardor just as it is. All I can say is that I find work just as arduous (and just as satisfying), obstacles just as formidable (and just as unimportant), discouragements just as great and artistic elation just as keen, as any of these things ever have been in my life. Perhaps my 'toughest spot' is yet to come!"

"I am sorry to be unable to respond to your kind invitation as I should like to have my critics once attack me in a friendly, genial manner, tells that we are his father, a renowned critic, and enjoys his life as it comes and enjoys its ardor just as it is. All I can say is that I find work just as arduous (and just as satisfying), obstacles just as formidable (and just as unimportant), discouragements just as great and artistic elation just as keen, as any of these things ever have been in my life. Perhaps my 'toughest spot' is yet to come!"

Films have given Korngold a new outlet.



THE FIRST BAPTIST CHURCH  
ADDISON, NEW YORK

## The Strangest Carillon in the World

By Jane B. Hopper

purposes. These were placed on a frame, something after the manner of a xylophone. This first automobile brake drum carillon was an immediate success; but it was decided to make it larger, so it was dismantled and taken to Birmingham, where the Rev. Mr. Arnold and Mr. Roles produced two more drums.

The fifteen drums, giving fifteen different tones, are sounded by the performer who employs a celluloid-tipped hammer to set

them in vibration. On each drum the name of the tone is painted. The chimes were first used on Easter Sunday morning, April 21, 1935. The hymns played were "When I Survey the Wondrous Cross"; "God Will Take Care of You"; and "O Jesus, Thou Art Coming."

This carillon is now placed in the open tower of the First Baptist Church, and the Addisons feel that it has amazing volume and remarkable tonal qualities.



THE BRAKE DRUM CARILLON

WHERE there is a will, there is a way." So found the good folk of the First Baptist Church of Addison, New York. With a belfry already provided, they wanted chimes to fit it and determined to have them. Addison is a village of Elizira, Palmyra, and Hornell, if either of those names means geographically more to the reader.

One day the town had a visitor from Birmingham, New York. He was Mr. William Arnold, the proprietor of a garage. During the winter of 1935 he arrived with a brake drum from his car, and when he whacked it with a hammer, he found that it made a musical tone. His son-in-law, the Rev. Kenneth E. Arnold, saw carillon possibilities in this and, with the help of two young men in his congregation, he set out in quest of more and different sized brake drums. They ransacked the town garages and found thirteen drums that could be operated to make a scale suitable for their

ingenuity!



REV. KENNETH E. ARNOLD

A rather remarkable thing about this homemade carillon is that it was possible to secure a scale that would cover a range of one octave and three notes, as here given: C-sharp (D-flat), D, D-sharp (E-flat), E, F, G, G-sharp (A-flat), A, B, C, C-sharp (D-flat), D, D-sharp (E-flat), E and F.

Mr. Arnold, the pastor, is a young man in his thirties, who plays the piano, the violin, the cornet, and the violoncello. He plays the carillon personally, although the writer of "Ecclesiastes" contended that "There is no new thing under the sun."

Who would have thought of finding musical instruments in an automobile junk yard? All honor to Mr. William B. Roles and the Rev. Kenneth E. Arnold, for their ingenuity!

## "Their Toughest Spot" Taking Things As They Come

By Harold Bauer



HAROLD BAUER

IN THE LIFE of every artist there comes a time when a point is reached at which an important decision must be made. THE ERNST asked a number of famous artists to relate the "toughest spot" in which they had ever been placed in their careers.

"The greatest problem before to-day's aspiring young artists is how to obtain opportunities to perform in public and how to earn their living by such performances. I believe it is rare to find an artist whose success is defined and achieved by the overcoming of one single obstacle, although such cases do undoubtedly exist."

"All I can say is that I find work just as arduous (and just as satisfying), obstacles just as formidable (and just as unimportant), discouragements just as great and artistic elation just as keen, as any of these things ever have been in my life. Perhaps my 'toughest spot' is yet to come!"

Harold Bauer

## FIFTY YEARS AGO THIS MONTH

APRIL 1895  
AUTHORITY A. EMERY, eminent authority on harmony and counterpoint—which he taught in the New York Conservatory from 1867 and in *Arts and Crafts* at the University of Pennsylvania, died on April 18, 1895.

He was 85 years old.

Oblivious of this often troublesome skip,

"The subject broadens beyond the possibilities of the present occasion, and I hasten to make a passing reference to the reflex influence of torch acting on the

again bare music."

# First Steps in Musical Transposition

A Very Easy Road to an Important Musical Goal

By Carl M. Hartman

TRANPOSING a piece of music, from one key to another, is a very simple process, when once a few fundamental facts are known. It can be accomplished by the person with no particular knowledge beyond the simplest rudiments of the theory of music, including, of course, such items as the sharp, flat, natural, and the scale. With this we begin.

### Intervals

AN INTERVAL is the measure of the distance or difference in pitch between any two tones, and is named according to the number of the degrees of the scale in which it occurs: Unison, Second, Third, Fourth, Fifth, Sixth, Seventh, and an Eight, or Octave. The text.

TRANPOSITION is accomplished by playing, singing or writing music in a higher or lower key than the original key. The text.

Transposition is also applied to the bassoon.

Interval

Transposition is also applied to the bassoon.

Saxophone, C Flute, and so forth.

In the B-flat group: B-flat Cornet or Trumpet, B-flat Clarinet, B-flat Saxophone, and others.

In the E-flat group: E-flat Saxophone, E-flat Horn, E-flat Clarinet.

In the F group: Horns in F.

In the D-flat group: D-flat Piccolo, D-flat Flute, and others.

If we play the C scale on the piano and violin, or on any C group instrument, we find they sound alike. But if we play the C scale on the piano and on a B-flat cornet, or any B-flat group instrument, we find they sound different. If we play the C scale on the C scale on the B-flat cornet, and the B-flat scale on the piano, they will sound alike. The reason for this is that the B-flat cornet sounds the scale of B-flat while playing from the written scale of C, thereby making an additional note, C, thereby being an additional note, C, thereby being an additional note, C.

In the E-flat group, the E-flat group sound the scale of E-flat while playing from the scale of C. The F group sound the scale of C. The D-flat group sound the scale of D-flat while playing from the scale of C.

The B-flat, E-flat, F and D-flat groups are called transposing instruments, because they sound a different key from the one in which the notes are written. We find these various instruments are actually built in the keys whose names they bear.

The C group are not transposing instruments; they sound the written notes.

#### Concert Key

THE KEY USED BY THE C GROUP in playing a composition is called the Concert Key.

Now we must find keys for the transposing instruments so they will sound the same pitch as the C group. B-flat is a tone, or second, higher than the C group. The B-flat group must have a key that is one tone, or second, higher than the C group. Thus we find that the key for the B-flat group will always be a key with two less flats or two more sharps than the C group. Sharps are added when lacking flats to sustain.

The key for the D-flat group, sounding a third higher than the C group, is one with three less flats or three more sharps.

The key for the F group, sounding a fifth higher than the C group, is one with one less flat or one more sharp.

The key for the E-flat group, sounding a half tone above the C group, will have five less flats or five more sharps. Each line across the page gives the concert key.

#### Instrument Transposition Chart

C	B-flat	E-flat	F	D-flat
Instrument	Instrument	Instrument	Instrument	Instrument
1 Key of C	D 2 Sharps	A 3 Sharps	G 1 Sharp	B 5 Sharps
2 G 1 Sharp	A 3 Sharps	E 4 Sharps	F# 6 Sharps	D# 2 Sharps
3 D 2 Sharps	E 4 Sharps	B 5 Sharps	C# 7 Sharps	A 3 Sharps
4 A 3 Sharps	F# 6 Sharps	G# 6 Sharps	E 4 Sharps	D# 5 Sharps
5 E 4 Sharps	G# 6 Sharps	C# 7 Sharps	A# 4 Flats	E# 3 Sharps
6 B 5 Sharps,	C# 7 Sharps	D# 5 Sharps	F# 6 Sharps	Bb 2 Flats
7 F# 6 Sharps	D# 5 Sharps	E# 3 Sharps	C# 7 Sharps	Bb 2 Flats
8 D# 5 Sharps	A# 4 Flats	Bb 2 Flats	D# 5 Sharps	F 1 Flat
9 A# 4 Flats	E# 3 Sharps	F 1 Flat	C 1 None	E# 3 Sharps
10 Bb 2 Flats	Bb 2 Flats	G 1 Sharp	Bb 2 Flats	F 1 Flat
11 C 1 None	G 1 Sharp	A 3 Sharps	D 2 Sharps	E 4 Sharps
12 F 1 Flat	G 1 Sharp	D 2 Sharps	C 1 None	

responding key which each of the various groups of instruments plays so they will sound the same key. For example: The Key for the C group, or Concert Key, is F. We find that the B-flat group is on line 12. Therefore, to find the key for the other instruments we use line 12. The B-flats would use the key of G, the E-flats the key of D, the F's the key of C and the D-flats the key of E.

## RECORDS AND RADIO

By Peter Hugh Reed

#### Bass Clef Instruments

ALL BASS STAFFS use the key of the C group or concert key.

If we play the C scale on the piano and violin, or on any C group instrument, we find they sound alike. But if we play the C scale on the piano and on a B-flat cornet, or any B-flat group instrument, we find they sound different. If we play the C scale on the B-flat cornet, and the B-flat scale on the piano, they will sound alike. The reason for this is that the B-flat cornet sounds the scale of B-flat while playing from the written scale of C, thereby making an additional note, C, thereby being an additional note, C, thereby being an additional note, C.

SIGHT TRANSPOSITION. That is, transposing at sight, involves no new rules or principles. When transposing, it must be practiced continuously, in order to remember the key in which the notes are written. There are, however, a few deus ex machinae which make it easier. For instance, a B-flat instrument, playing from the bass staff, is taught that he is playing C when he sounds C; but if he is "fingering" or playing D as in the treble staff, he is playing B.

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There are, however, a few deus ex machinae which make it easier. For instance, a B-flat instrument, playing from the bass staff, is taught that he is playing C when he sounds C; but if he is "fingering" or playing D as in the treble staff, he is playing B.

#### A Flute

An E-flat treble clef instrument is from the bass staff by mentally changing the key signature by adding sharps or flats or adding three sharps to the bass staff signature.

The reason for this is because the E-flat instrument must play in a key which is a third lower than the C group. The C in the bass staff is a third lower than the C group. The C in the bass staff is a third lower than the C group. Thus the difference in pitch of the two staffs, if used as treble, takes care of the transposition when the key signature is changed.

Another one is a change of key from sharps to flats, or flats to sharps, without changing the key signature.

Another one is a change of key from sharps to flats, or flats to sharps, without changing the key signature.

The number of sharps in the key signature from seven gives the number of flats in the new signature. The same holds true in going from flats to sharps.

Watch for the change in type of the accidentals. They must be conform to the rules of transposing accidentals.

By referring to the Key Chart, we readily see why this key change is possible. Notice that we always have two keys for

ONE OF THE GREATEST living authorities on Bach is Albert Schweitzer, musician, theologian and medical missionary. Schweitzer's book on Bach is a notable work and is probably more often quoted than any other book on Bach, where fortunately the author is living. This conductor does not stress the morbid sensibilities of Berlioz's "program," but instead presents the music in a literal manner which admits one, if he so desires, to the author's highly romantic story that the composer attached to this work in his imagination.

It is a fitting tribute to the right

man when Schweitzer was invited to record a series of Bach's organ works. For he approaches this music with the proper dig-

itation, that is, to be unable to respond to the invitation as I should like; but, to be perfectly frank, my memory does not stand up to recall such 'tough' spots or seemingly unconquerable obstacles as those less flats or two more sharps.

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By referring to the Key Chart, we readily see why this key change is possible. Notice that we always have two keys for

one note position—in sharp, the other in flats; for instance the F's in the B-flat and F-sharp, E and F-sharp, and so on for the rest of the keys. Adding the sharps or flats of any of these pairs of notes will give the note position. There is a half tone difference in the pitch of each pair of keys—because one tone is natural, the other either sharp or flat; but the note position remains the same.

He does not indulge in the phonotonic, as he did in Mozart's "Symphony in G major" in which he plays the music expressively, finding a strength and a new eloquence in its sonlike character which are particularly welcome. The recording of the Budapest String Quartet.

Recent important piano recordings include Liszt's "Totentanz" piano piece with extraordinary brilliancy and fire; Egon Petri (Columbia disc 68440); Chopin's brilliant Mazurka in C sharp minor, Op. 39, No. 3 coupled with his Etudes. It is conducted by Sehmar Meyrowitz, a Prus-

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THE ETUDE

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## BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

## An Approach to Interpretation

A MYTHOLOGICAL SCULPTOR, Pygmalion, by many months of arduous labor had made a statue of a beautiful young woman, his ideal of womanhood. Though of the most lovely proportions it was, when completed, merely cold and unresponsive ivory. The more Pygmalion gazed upon his handiwork the more he admired it. He finding no love with his real creation, the ideal woman and presented it with jewels and other rich gifts. He implored the gods to bring his beautiful statue to life. One day, when kneeling before the altar, the altar flame shot up to a fiery point, and as it did so took that his pet statue had been to him his most precious, he again gazed upon the beauty of the statue and placed a warm kiss upon its lips. The virgin felt the kiss, blushed, opened her timid eyes to light, fixed them upon her lover, and stepped from her pedestal—a woman so beautiful as to arouse the envy even of the godless.

I have observed the work of many school bands and orchestras and am moved to touch upon one shortcoming which is sometimes in evidence during their performances—a lack of tenderness, in large measure reflects their otherwise remarkable work. This is their failure to infuse their performance with the true spirit of the composer's intent.

Many directors display remarkable ability as teachers. Some of them teach easily, instinctively, in the complete concert band or orchestra and attain extraordinary results in the development of individual players and of the several choirs which constitute the organization. Through months of arduous labor, they are able to develop a technical ability to the requirements for the performance of some of the great musical masterpieces. Too often they fail to advance beyond this point—they seem to be satisfied with mere technical ability. This technical surety is not the first step to success; it is not the ultimate, nor is it of itself music.

The next procedure is to convert this technical performance of a composition into living music by superimposing upon it an artistic interpretation which will serve to present it in all its varying moods as the composer originally conceived.

**Technic Not Sufficient**  
THE CORRECT MAIN TEMPO, the subtle changes in tempo for the effective presentation of the varying and contrasting parts, and the phrasing, are present here and there, the indefinable phases of *rubato*, a climactic note prolonged here or a rhythmic passage hurried over there, artistic phrasing, accurate tonal balance, proper stress of any dramatic material; these and many other phases of true artistic interpretation are the life and soul of the music. It is not the tempo, it is what I call "interpretation" (without figures) which is most important.

The story is told that, after a series of lectures on music appreciation, the day for study the historical and social one of the best students of the class asked this question: "Give some details concerning the life and principal works of each of the following composers—Beethoven, Haydn, and Handel."

One young man, who had evidently been far more concerned about football scores than about things aesthetic, proceeded to burden himself of this information:

interpretation largely to guess work. It is much as though an actor merely memorized his lines and then went on stage to recite them to the proper inflection of the voice or the subtle shadings, pauses, and so on, which would serve to project the full meaning of the text.

It is not an *allegro* in any overture of Weber, Mendelssohn, Wagner or any other classical composer (with the exception of Mozart and a few others of the earlier composers) which does not require many changes from the main tempo to distinguish his belief that which is essentially sentimental. This is quite equally true of all other forms of pretentious music whether symphony, tone poem, or rhapsody. Tempo marks are merely suggestive of the main tempo but too many conductors attempt instead of attempting, by a careful and sincere study and analysis of the contrasting melodies, to arrive at the proper tempo.

Richard Wagner, who was a distinguished composer as well as a conductor, has written that "the right comprehension of the *motif* (melody in all its aspects) is the sole guide to the right tempo; these two things are inseparable: the one implies and qualifies the other." In referring to some of the conductors of his day he said, "They are trained in music but not in music; they are trained to look upon music as a singular abstraction, sort of thing, an amalgam of grammar, arithmetic and digital gymnastics; they may be able to teach in a school of music, but it does not follow from this that they will be able to interpret and soul into a musical performance."

Johannes Brahms was asked by a noted conductor whether the metronome marks in one of his compositions should be strictly observed. In reply he wrote: "Well, just as with all other music, it is that that is measured which is of value. As far as my experience goes, everybody has sooner or later withdrawn his metronome marks. Those which can be found in my works were put there because good friends had been telling me putting them in would be a hindrance to the good and mechanical instrument to go well together. The so-called 'elastic' tempo is moreover not a new invention. *Con discrescendo* (with discretion) should be added to that as to many other things. Is this an answer? I know that he who is not measured is not the first to be successful."

If you have learned these things together with the tradition concerning the tempos of the various movements, you should be able to perform this work with intelligence and dramatic effect—without the knowledge your organization may be lacking.

Is your organization studying the overture to Weber's opera "Der Freischütz"? Have you learned the story of the opera? Can you distinguish the various important themes which are taken from the opera and do you understand the mood each is in? Do you depict the emotion of love, fear, horror, etc., in the music? Is it supposed to express? What is the significance of the lovely horn passage in the opening movement? Do you allot to each theme the tempo which will best give expression to its emotional character? Do

"Beethoven" was a German composer who wrote the "Moonlight" Mademoiselle and other symphonies. He became deaf from listening to his own music.

"Haydn" was a lonely origin, being the son of an Austrian peasant. He wrote the "Creation"—which is mentioned in the Bibles. Listed at a new music will serve to interest and broaden the vision, and give a clearer insight into the meaning of musical "snapperoes."

I am sure it would increase one's appreciation of the advantages enjoyed by members of the present day school bands and orchestras if he learned of the great contributions of his day and of the great conductors of his day who had learned to play on a fagellet; that his first flute (of which he was so proud) had but a single key; that after he had become an artist he spent many years in developing an instrument which could be played in all the various keys. He also learned to play the bassoon which nearly fifty years of age he became a college course in applied acoustics to aid him in his research and experimentation; that as a result of this study he was enabled to design a new system of tone-holes and a new key system which became the foundation in its present state of perfection. This system was soon applied to the clarinet family. Without his years of study and experimentation we could not have the splendid concert bands of to-day.

**Analyze the Work**

HAS YOUR BAND or orchestra played Wagner's dramatic overture to his opera "The Flying Dutchman"? If so, did you first make a study of the life of this great musical genius? What is the legend upon which he based the plot of the opera? Under what circumstances did he gain the inspiration for writing the opera? In the thematic development of the overture when does the *motif* of the Dutchman occur? When is introduced the *motif* of *Senta's* ballad, and the *motif* of the *Soldier's* march?

If you have learned these things together with the tradition concerning the tempos of the various movements, you should be able to perform this work with intelligence and dramatic effect—without the knowledge your organization may be lacking.

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NOVEMBER 1937

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A Monthly Etude Feature  
of practical value,  
by an eminent  
Specialist

# MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By Dr. John Thompson

## ALONG THE NAVAJO TRAIL

By SELON H. HEAPS

Still in holiday mood THE ETUDE offers this month complete music for those who have not yet begun to proceed with the task of analyzing it for you, nor may your faithful Scribe offer even a student and every teacher who reads these columns the heartiest good wishes for musical progress in 1937?

Several months ago the first composer on this month's calendar, with the American number entitled *Along the Navajo Trail*, His little piece pictures rhythmically the progress of the dogged and sturdy Indian ponies which, swinging along the desert trails, are a familiar sight.

Observe that the theme for the most part is in double notes against a rolling left hand accompaniment. Modulations are effect throughout; and students who like this piece will be sure to like this one. The larger chords are arpeggiated (observe the way they should be played with a rolling motion of the hand and with the fingers rather close to the keys). There are many changes in pace, all, however, very clearly marked.

Remember that the use of the pedal must be used with care and discretion. As a matter of fact, knowledge of pedaling is requisite for the performance of this piece. And it is well to remember that any picture of the West should have something of the glowing color of the region, and should be well marked with strong lights and shadows.

## BAVARIAN VILLAGE DANCE

By FREDERICK A. WILLIAMS

Some of Chopin's values often stay clear over the accepted line into mazurka rhythm; and there are certain German dances which are also clearly akin to the mazurka form. Here is a Bavarian village dance, an example of the similarity possible between the two forms. Note, for example, on the third quarter—a characteristic of the mazurka. The little modulatory figure of two notes is also a feature of this dance form.

In playing the first theme of this piece observe carefully the many two-note slurs, also the *accents* and *shades*. These are all essential to the atmosphere. Rhythm will be fortified if the pedal marks are observed closely—down on the first beat, released on the second.

Play this music rather vigorously throughout.

The second section is in E-flat major, subdominant key. Again at this point *staccato* and two-note slurs have their important bearing on interpretation.

The double notes in the right hand will probably be better for separate hand practice. The second section is heard later on the forte. Now it leads into the Coda. This being essentially dance music, remember that rhythm is paramount throughout. Set a good tempo in the beginning and stick to it.

## CADETS ON PARADE

By ERDA KETTERER

Miss Ketterer opens the month with a fine introduction of this march with a bugle call, heavily accented, thus establishing the proper military atmosphere for the march proper, which begins with the fifth measure. The left hand eight notes set and preserve the tempo while the right

hand carries the theme in double notes. This march music is very cheerful in character and is clearly intended to be played with military precision.

The first theme is in C major. The second section is in the subdominant key, in keeping with the best march traditions and should be played in a sustained manner.

A third section, beginning with measure 39, suggests, in the left hand, the bones of the band or orchestra. Play the left hand *marcato*, with plenty of accent on the half notes when indicated. In difficulty, this piece is about Grade two-and-a-half; and it should find a ready welcome for use in the school room, or assembly hall.

## SHADOW DANCE

By ALICE M. HARRIS

This composition is graphically descriptive in style. It is written in *alla breve* time—two counts to the measure and one count to each half note. The tempo is *fast—presto*, and the piece must be played with great fire and strength, to suggest the elusive quality of dancing shadows.

Note the slurs in the right hand three-note groups for the most part. These are to be phrased and tossed off exactly as marked in order to achieve the effect desired by the composer, who, by the way, was constrained to make fine things to the literature of educational piano material.

Marks of dynamics will be found in nearly every measure so that there is small excuse for dexterities in the matter of interpretation.

## ROMANCE IN E-FLAT

By LOIS WESTWORTH

Miss Westworth's composition also in the lyric style and carried on in the lyric style are played with the freedom of an improvisation. The themes weave about constantly, changing tempo and modulating freely through various keys. Despite this fact the performance must indicate the impression of restlessness. On the contrary it should have the serene quietude of a nocturne. Survey the score of this piece and you will find the clues to interpretation supplied by the composer: *expressively* with expression; *doloroso—sad, mournful; suspicendo—like a breath; tranquillo—peacefully; triste—grief—crying; slentando—relaxing or yielding; rit.*

The first section is in E-flat major, the second section is in D major, and the third section returns to E-flat major.

For the playing of the melody use your best singing technique. Preserve an even balance in the moving parts. Roll the arpeggio figures and pedal with care.

## THE DANCING LADY

By MATILDE BILBO

Holding valiantly to the rhythmical holiday mood, THE ETUDE gives us this number another variant of the dance style. Make certain to establish a good six-eight swing from the outset, so as to suggest the gentle rocking motion of a boat.

The first theme opens dreamily, portraying the onset of dusk over the water. The right hand should here supply a precise touch in order to produce a singing tone while the left rolls off the accompaniment against the pedal.

The second section, beginning measure 17, in the key of the relative minor, demands an increase in tempo. The tone, however, remains the same.

Altogether this has distinct points in its favor as a teaching piece for early grades, and it can be marked down as something that is sure to be well received by young pupils.

SINGING AS WE GO

By WALTER ROLFE

This short piece by Walter Rolfe provides excellent opportunity for analysis of whose teachers are thorough enough to

57 is reached when the right hand resumes the melody.

Dynamical markings are clear, also the perceptible line when the sentiment from

the

BERGAMASCA

By FREDERIC CHOPIN

There are certain works of the great masters which themselves speak louder than words. *Music and music language* is a work. Unlike many, it stands *endless repeat* (repeat after all the real test of a musical composition). How cleverly it preserved the real beauty even while the right hand (former) is flying up and down at rapid tempo!

Your weak fourth and fifth fingers evidently need careful, systematic training. The practice basis for this piece is given in the recent October issue. The student should also spend ten or fifteen minutes daily working alternately, very slowly and very fast, hands separately, on the short groups here given and also in repetitions of these groups, two, three, four, and eight times.

(Shades of school-day arithmetic!)

34      35      36      37      38      39      40      41

43      44      45      46      47      48      49      50

54      55      56      57      58      59      60      61

53      54      55      56      57      58      59      60

345      346      347      348      349      350      351      352

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345

# The "Berceuse, Op. 57" of Chopin

A Master Lesson By the Eminent Russian Virtuoso

Mark Hambourg

THE DEFINITION of the word "Berceuse," as applied to a piece of music, is given in the dictionary as "a cradle song." It should contain a suitable basso ostinato, and the melody supported by an accompaniment which conveys the impression of a gently rocking movement.

Chopin's work in this style is without doubt the most original and successful one in existence; but other famous composers have used it, and have written lovely things in this genre, chief amongst them being Mozart's *Wiegenlied*, Schumann's *Schlummerlied*, and delightful examples by Schubert and Brahms. The piano, however, goes to Chopin's credit as the true master, a genial both in construction and in charm of invention. It consists of only seventy measures; and like all Chopin's music, it is perfectly conceived, both as to material and form, thought and style. What a pity, though, he imparts to it a serenity completely suitable.

Chopin was an innovator not only in regard to pianoforte technique but also in the art of composition. He found new combinations of rhythms, new harmonies, and the like, and he was a master of foreshadowing. No other seems to have probed the soul of the piano as he did. In fact, to quote Schumann's well known words about him: "Hats off, gentlemen, a genius!"

This *Berceuse* is really a theme with variations, flowing gracefully and with delicate and delicate embroideries, each more and more elaborate in design as the piece proceeds.

The work must be played softly throughout, and as *legato* as possible, whilst imparting a singing tone to the melody, and much change and variety of color to the piano.

The whole structure of the music is built up on the bass accompaniment, which remains continuous in the form of a *basso ostinato*. The arpeggiations which embellish the theme must be executed plastically and with elegance; but with this they must still more or less conform to the accompaniment in the bass on which they rest. Personally, I change the pedal with each new section, so as to avoid monotony in the measure, as is the usual procedure. On account of this way I take the pedal, the first bass note in the first measure (D-flat below the first added line) is emphasized slightly, in order that, as the pedal is taken away from it, this bass may carry the rest of the section on its shoulders. The gentle insistence on the first bass note of each measure should be present throughout the *Berceuse*.



The opening measure of the piece is played *piano* and *leggiero*, and the music must be played *leggiero* as if it were an echo answering the first measure.

There should be a slight *crescendo* rising from the D-flat and F, on the third beat in the first measure, to the C and G-flat on the fourth beat, and dying away again on the A-flat on the fifth and sixth beats. Everything must be *legato*, this continues until the end.

accompaniment in the left hand should proceed softly but not too slowly. The fingers should catch the keys and not be lifted too high in the notes, nor strive to strike the keyboard, but preferably approach the keys with a gentle pressure.

At the end of the third measure another rise and fall of the theme occurs, the eighth notes on the third, fifth, and sixth beats in the second half of the measure and subside in the beginning of the fourth measure.

The *crescendo* should appear again in the right hand in the second half of the fourth measure, and on the third, eighth notes of the fifth measure. Coming to the sixth measure, the melodic outline suffers a *diminuendo* towards the end of this measure, with a slight pressure and hesitation on the last beat of the measure, on E-flat, so as to prepare the first note of the next measure, the first beat of measure 7, on the note F. During measures 7, 8, 9, 10, 11, and 12, the theme is brought out in the same manner as in the previous measures 3, 4, 5, and 6, the melody rising and falling as the phrasing of the music warrants it.

Proceeding to measure 12, the eighth notes on the third, fifth, and sixth beats with a right hand must be stressed with a slight *ritardando* (measures 12 to 15) (on D-natural and B-natural), must be measured with a sliding movement of the hand and fingers. This sliding movement will prevent any break in the sound and must be applied to the similar progressions later in the measure, from the second third of the measure to the first triplet (on E-sharp and F-sharp) to its succeeding third (on E-natural and G-natural), and also from the last third in the measure (on B-flat and D-flat) to the first one in measure 26 (on B and D natural). The sliding movement should continue in measure 26, at the progression from the second third of the second triplet (on B-sharp and F-sharp) to the preceding third (on E-natural and G-natural).

In measure 26 bring out the sixteenth notes of the triplets on the fourth, fifth and sixth beats, as shown by the pressure marks.

It contributes many fine things to the literature of educational piano material.

Marks of dynamics will be found in nearly every measure so that there is small excuse for any delusions in the matter of interpretation.

The second section is in the key of the relative minor—E minor—and carries with it the lyrical style and should be with the freedom of an improvisation. Themes weave about constantly, changing tempo and modulating freely through the key of E major. Despite the fact the performance must create the impression oflessness. On the contrary it should the serene quietude of a nocturne. So the clue to interpretation must be given by the composer: *espresso*—with expressiveness—*leggiero*—with *espirando*—breathily, *triplando*—peacefully; *andando*—carelessly; *ritardando*—relaxing slackening of the time.

For the playing of the melody use very best singing tone. Preserve an broken *legato* in the moving parts, the arpeggiated figures and pedal with care.

## THE DANCING LADY

By MATHILDE BILBO

Holding valiantly to the rhythmic-holistic hold mood, THE ERTUNE gives us this other variant of the dance form. It is by Mathilde Bilbo that this is reminded us that the piano teaching profession owes a real debt of gratitude to this composer for the many excellent studies, pieces and books she has contributed for teaching purposes. Her works are always melodious and at the same time very thoughtfully designed to develop one specific point either musical or technical.

A certain dainty grace should be the keynote of this number. Toss off the phrases idly on the first beat of the measure, *leggiero*, and *leggiero pianissimo* as if it were an echo answering the first measure.

Articulate the diatonic passages clearly, particularly the one closing the first theme, measures 21 to 24, and subsequently at measures 45 to 48. In measure 49 the left hand picks up the theme on the same figure as that previously played by the right hand. This continues until the end.

Play this little piece as expressive

## FASCINATING PIECES FOR THE MUSICAL HOME ALONG THE NAVAJO TRAIL

Slowly the rugged little ponies, with their colorful riders, creep through the cactus, down into the canyon. The composer has caught in wonderful fashion the varieties of shadows and high-lights of the picture. This is a dramatic piece of musical prose, painting the vanishing West, and should be played with fluency and in rubato style.

SELDON N. HEAPS

# BAVARIAN VILLAGE DANCE

FREDERICK A. WILLIAMS, Op.165

Grade 4. Tempo di Mazurka M.M. = 132

In March Time M.M. = 112  
With a strong accent.

Grade 24.

# CADETS ON PARADE

ELLA KETTERER

# SHADOW DANCE

N. LOUISE WRIGHT

In modern style, with occasional unresolved dissonances. Grade 4.

Presto M.M.  $\text{d} = 126$

# THE DANCING LADY

MATHILDE BILBRO

Grade 3. Moderato M.M.  $\text{d} = 160$

# THE GARDEN OF MEMORIES

Grade 4.

Andante espressivo M.M. ♩ = 144

L. LESLIE LOTH

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THE STUDÉ

# ROMANCE, IN G

This romance is really in nocturne style, with the freest possible movement of the themes. Do not allow the signature of six flats to frighten you. When once learned, this is quite as simple to play as is the key of C. The composer's directions, *sospirando* (like a breath) and *tussingando* (caressingly), should be faithfully followed. Grade 5.

LOIS WENTWORTH

Andante cantabile M.M. ♩ = 69

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JANUARY 1937

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# TWILIGHT ON THE RIVER

## BARCAROLLE

Grade 8.

Dreamily M. M.  $\text{♩} = 72$

BARCAROLLE

LUDWIG RENK

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THE ETUDE

## MASTER WORKS

### BERCEUSE

See Master Lesson by  
Mark Hambourg in this issue.

The first composition of the amateur, almost always, is a cradle song. Notwithstanding this, there are not more than three or four great cradle songs, among which are the Brahms *Lullaby* and this incomparable *Berceuse* of Chopin which is a veritable fantasy of the imaginary dream moments of the little one who has so recently come from the great unknown.

Grade 10.

FR. CHOPIN, Op. 57

The fingers should caress the keys and should not be lifted high off the notes nor strive to strike the keyboard, but approach keys with gentle pressure of fingers.

JANUARY 1937

31

Lightly, playfully with little accents on each first note of Triplet before the jump.

(a tempo) 27 28 29

8 (poco rit.) 30 (a tempo) 31 32

(poco rit.) (a tempo) 33 34 (poco rit.)

(a tempo) 35 36 poco rit. a tempo (3) 37

These two next bars flowingly, very legato, the rhythm distinctly outlined but with tranquillity.

38 poco rit. a tempo (accelerando) 39

40 41

8 (cresc.) 42

The Trills loudish, the ornaments pianissimo.

8 2313 23 13 piano (poco rit.)

43 leggieriss. start slower getting faster slower

a tempo legato 45 very freely 46

Bring out the melody.

(poco rit.) 47 sostenuto a tempo 48 49 poco rit.

a tempo 50 51 52 53 slower (quasi rit.)

Portamento from D flat to Octave D flat.

p but with melodious sound.

54 55 56 57

58 59 60 61 poco ritardando 62

Take breath.

63 slowly 64 65 piano but sonorous 66 piano but distinct. 67 68 69 70

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

STARLIT

CHARLES WAKEFIELD CADMAN

Rosetta M. Lukey

Andante con moto

Oft in the silent night I gaze In - to dark blue realms of  
space, And see in star-lit sky a - blaze The sparkling out - line of your face. New  
songs of joy your eyes inspire, The mag - ie of your dear face, too; It fills my soul with sa-cred  
fire, The silence of the night, and you. The  
morn - ing's dawn your face would hide, And shades of mist - y gold un -

roll; Only to show with love and pride The rose-tints of your ra-diant soul.

THE FLOWER THAT YOU GAVE ME

KATHARINE BARRY

Lilian Scott

Andante

1. The flower that I gave you lies fad-ed and  
2. A - lone in the tui - light ere fall of the

dead dew. And the vows that we made, are as faint ech - oes fled. Yet the mem - ries I  
I shall seek out the paths where I wan - dered with you, And tho' life lead through

cher - ish are still ten - der and green For the hours that we loved and the dreams that have been.  
shad - ow, there is sun - light be - tween For the flow'r that you

After 1st Verse

After 2d Verse

LOVING SPIRIT, THOU HAST BROUGHT US  
OUT OF ERROR'S NIGHT

MARTHA E. KENNEDY

Andante

Adapted from  
an old Welsh Melody  
by William Arms Fisher

1. Lov - ing Spir - it,  
2. Not in fu - ture,

Thou hast brought us Out of er - ror's night; All the way Thy truth hath told us,  
far - off re - gions Will Love be our stay; God hath set His guard - ian leg - ions

Guid - ing us a - right. Chains of sin Thy love hast bro - ken, Pain and sor - row  
Round us here, to - day. While we strive for Love's per - fec - tion, Live in naught but

ad lib. a tempo 1st time  
heal'd, the to - ken That the Christ to us hath spo - ken, Brought us in - to light.  
Love's re - flec - tion, We are safe in Love's pro - tec - tion, Love is ours al -

ad lib. a tempo  
Last time  
way.

TO A LILY

Moderato  
Soft Str.

Manuals: Sw. *mp* Soft Solo St. *gtr.*

Pedal: *poco rit.*

*a tempo* cresc.

Last time to Coda *più mosso*

Soft Sw. or Choir

Coda: *mf* rit. *D.S.*

WILLIAM HODSON

ANDANTE CANTABILE  
FROM THE 5th SYMPHONY

Arr. by William M. Felton

P. I. TSCHAIKOWSKY

Andante cantabile

Violin      *sul G*

Cello

Piano

animando

*p dolce*

*p dolce*

*p dolce*

*più animato*

*cresc.*

*cresc.*

*ff*

# IN OLD VIENNA

Arr. by LOUIS VICTOR SAAR

Moderato ed espressivo

SECONDO *rall.*

*a tempo*

*poco animando*

*cresc.*

*dim. e rall.*

*mp a tempo*

*rall.*

*a tempo mp*

*poco animando*

*mf cresc.*

*dim. e rall.*

*mp dolce*

*rall.*

*a tempo mp*

*poco animando*

*mf cresc.*

*dim. e rall.*

*mp dolce*

*allarg.*

*sf allarg. sf*

# IN OLD VIENNA

Arr. by LOUIS VICTOR SAAR

Moderato ed espressivo

*rall.*

*a tempo*

*poco animando*

*mf cresc.*

*a tempo*

*dim. e rall.*

*mp dolce*

*rall.*

*a tempo mp*

*poco animando*

*mf cresc.*

*dim. e rall.*

*mp dolce*

*allarg.*

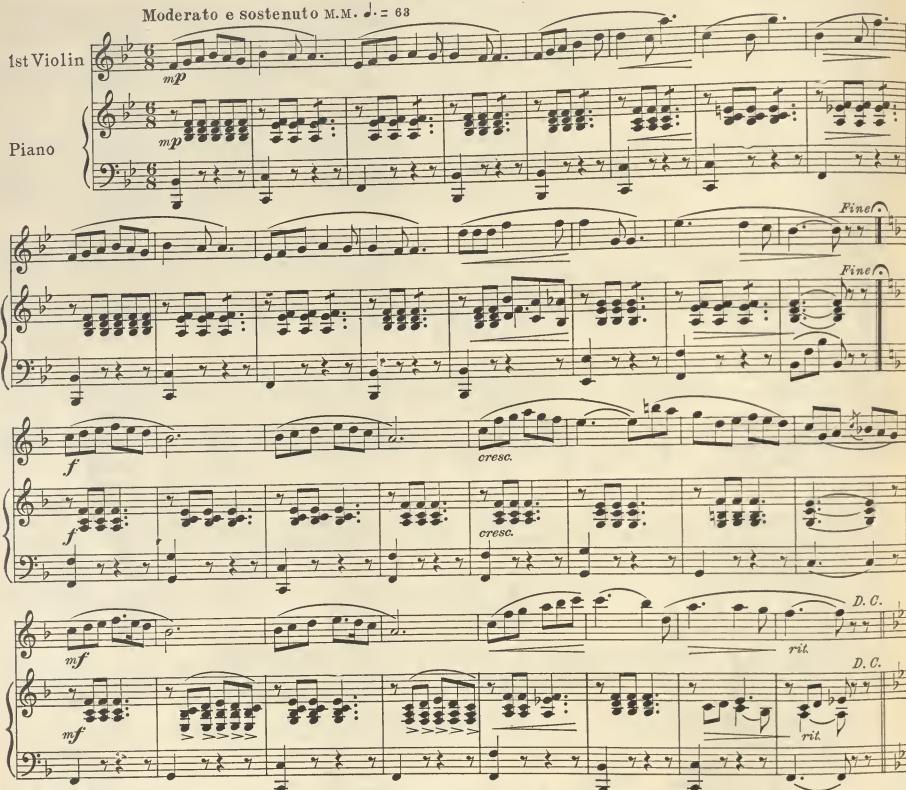
*sf allarg. sf*

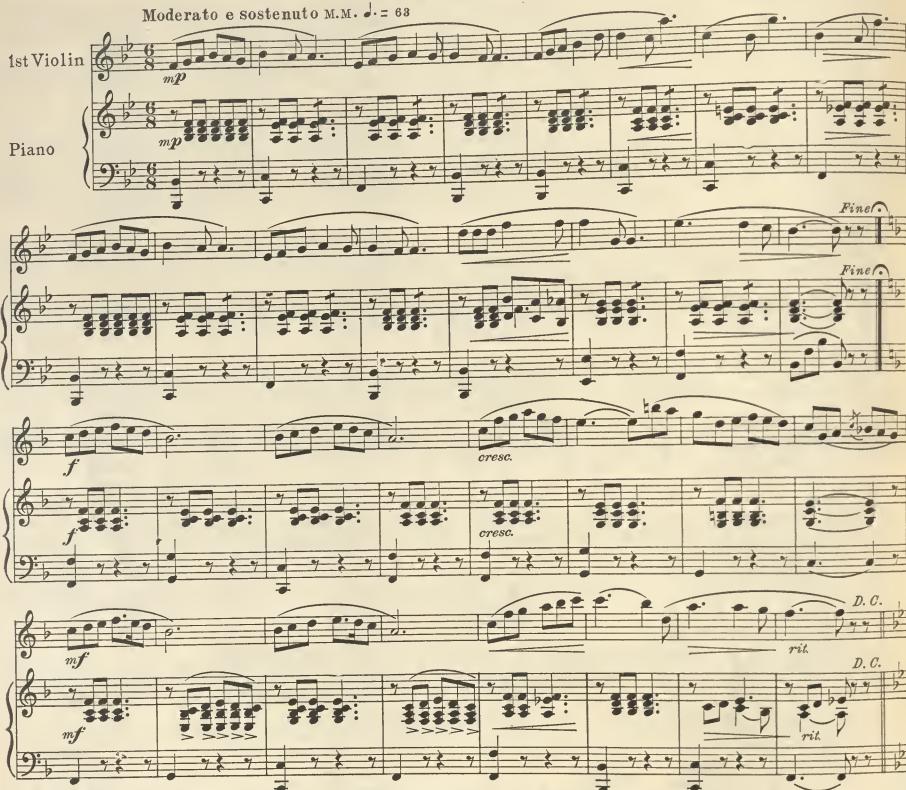
PROGRESSIVE MUSIC FOR ORCHESTRA

**TWILIGHT SONG**  
REVERIE

FREDERICK N. SHACKLEY  
Arr. by W.H. Mackie

Moderato e sostenuto M.M.  $\text{♩} = 68$

1st Violin 

Piano 

VIOLIN OBBLIGATO

Moderato e sostenuto

**TWILIGHT SONG**  
REVERIE

FREDERICK N. SHACKLEY



1st CLARINET in B♭

Moderato e sostenuto



**TWILIGHT SONG**

REVERIE

FREDERICK N. SHACKLEY

1st CORNET in B♭

Moderato e sostenuto



EB ALTO SAXOPHONE

Moderato e sostenuto



CELLO or BASSOON

Moderato e sostenuto





## AROUND THE TOTEM POLE

CLEO ALLEN HIBBS

Grade 2½.

Moderato M.M.  $\text{d} = 88$

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## THE GLOOPIE'S BAND

I've never seen a Gloopie,  
For they are very shy;  
They never, never show themselves  
When you or I pass by.

But once I really think I heard  
The music of their band;  
A tuneful march with accents bold  
Rang out from Fairyland.

Grade 2.

Tempo di Marcia M.M.  $\text{d} = 122$

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THE ETUDE

## Romance of "The Sweetest Story Ever Told"

Ever Told'

(Continued from Page 12)

words and music comparatively easy.

"My wife, who was seated in the room near me, soon settled this question. She had been reading a novel, and as she finished the final chapter, threw the book aside with a smile, saying, 'That's a nice story, story ever—'. She got me further, for she had furnished the title and in two hours, the song was finished.

"My actress-singer kept her appointment the following day and was most enthusiastic in her praise of the song. An order came in for a quickly made, and 'The Sweetest Story Ever Told' was sung throughout the South all of that season. Its success was instantaneous. And so 'The Sweetest Story Ever Told' was started on its long run of over forty years of broken popularity, which at this writing shows signs of abatement. Will it live forever? Some people have told me that it will. It has been published in fifteen or more different arrangements and in many countries, for many voices and instruments, no combination having been overlooked. I have in my possession copies of editions published in England, Germany, Canada, and other foreign countries.

"Having reached the goal of my early ambition with this song, I came to Philadelphia in 1899, where I gained the friendship of the late Theodore Presser. He urged me very strongly to 'try my hand at' hymns. From that time on, I began writing church music in particular. Since then I have written over a thousand compositions—anthems, cantatas, part songs, operettas and teaching pieces."

### Some Compositions of Robert M. Stulz

This list might be considerably extended were it to include a large number of anthems, solo songs, and other compositions which are not published in books and collections, as well as other numbers published under pseudonyms.

#### PIANO

Title Grade

Advance Guard, The March..... 3

American March..... 3

American National Anthems, The Star-Spangled Banner, America..... 3

Birds in the Meadow, Caprice..... 3½

Blushing Rose, Intermezzo Caprice..... 3½

Burnt Paper, Kouhi-Kahan..... 3

Castanet Dance..... 3

Dance of the Fireflies..... 3½

Old Sweetie, The March..... 3

Summer Dance, The March..... 3

Sweetest Story Ever Told, The Easy

Transer, by Chas. D. Blake..... 3

Sweet and Sober, Two-Step..... 4

Wintertime Shuffle, The..... 3

Yule Suite..... 3

DUTCH LULLABY (Secular)

For Love of a Sweet Sake..... 3½

I Love You, Deed..... 3

ORGAN

Andante in G..... 3

Church Festival, March..... 3

Intermediate, Organ..... 3

March Joyeuse..... 3

March of the Sages..... 3

Meditation A..... 3

Offertoire in A Flat..... 3

Prelude in A Flat..... 3

Requiem, March..... 3

Reverie d'Amour, (For Soft Stops)

Summer Dance..... 3

CANTATAS AND OPERETTAS

Alleluia, Easter, S.A.T.B. Cantata.....

Belshazzar, A Cantata.....

Christ in Operetta.....

Easter Glory, Cantata.....

Frost Death to Life, S.A.T.B. Easter

Cantata.....

The Herald Angels, S.A.T.B. Christmas

Immortality, Cantata.....

Miss Polly's Patchwork Quilt, Operetta

Stultus' Antebus Book.....

THE ETUDE

JANUARY, 1937

That the first pipe organ to reach America from Europe was placed in the Episcopal Church of Port Royal, Virginia, in 1703?

That "Flora; or, Hob in the Well," a hall opera, was the first operatic performance in America, when given at Charleston, South Carolina, in 1745?

That the first record of an orchestra was with an American operatic performance of "Hall Columbia" was by Gilbert Fox, at Philadelphia, on April 25, 1798?

That the first American piano was

done in 1774, by John Behrent of Philadelphia?

That music was first taught in the public schools of America, by Lowell Mason, at Boston, in 1837?

That the first public performance of

"Hall Columbia" was by Gilbert Fox, at

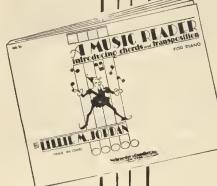
Philadelphia, on April 25, 1798?

## PIANO TEACHERS!



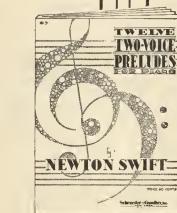
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E.J.-37



# THE SINGER'S ETUDE

Edited for January by Eminent Specialists

*It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself.*



## Can The Singer Disregard Hygiene?

By Lazar S. Samoiloff

W HATEVER THE WALK in life, there are certain cardinal rules of health which must be followed, if the individual is to attain success. The student of singing must particularly realize that there are definite limitations placed upon his habits of living, which are of such great and lasting importance to his entire vocal career as to demand the most rigid adherence to them.

In this respect there is a similarity between singers and athletes. The football or baseball player undergoes a special and strict training. He who breaks training is punished by suspension from the field, because he obviously could not be of use upon it.

Many singers, like athletes, fall by the wayside early in their vocal careers, simply because they do not understand or appreciate the importance of health, or of reducing the inevitable results of dissipations and general neglect of hygienic laws.

Every pianist knows that his piano will function properly even though he may not be in the best of health. Although ill health certainly will impair performance, it will not result in a creditable performance. But the singer's instrument is himself. He cannot force it, or put undue strain upon it without harmful results. If his throat is raw and strained, the singer faces such a handicap that he will thereby unfit to give a proper performance.

On the other hand, it is often true that singers worry unduly about their state of health, and live in constant dread of such eventualities as colds or sore throats. Because they realize the necessity of their throat being in good condition, they are inclined to pamper themselves in their ordinary routine of living, and consequently forget to lead normal lives. This practice, when it is carried to extremes, is just as foolish as a flagrant disregard of health rules, an indulgence in dissipation.

### The Normal Life

MODERATION is decidedly the best course to pursue, and the singer should avoid extremes of either one sort or another. Every singer rightfully should consider the matter of his being in good health as primary, just as the pianist must consider his piano in good condition, as the paramount lesson in state of his instrument to lay existence; but he should eat, sleep, work and exercise in a perfectly normal manner.

Sleep is a cure for many ills; it rests the body, the mind and the nerves. A good night's rest is of advantage to any person, and especially to the singer, who is a singer. A few extra hours of sleep often will suffice to cure an ill voice condition. Because the singer is often called upon to stay up very late at night, it is of supreme importance that any lost sleep should be regained, so that the body is kept fresh and invigorated at all times.

### Do We Sing with the Stomach?

IT IS A COMMON SAYING that most cases of sore throat are directly attributable to stomach disorder. When the

ing, or too soon after rising. The voice cannot be properly judged in the morning, and very few people like to sing at that time. Later on the voice begins to appear, and an hour or more should elapse between slumber and working hours.

If a nap is to be taken, the vocal part of the body should at least three or four hours should be allotted between the nap and the performance, for the singer to put himself at mental and physical rest.

A huskiness is frequently noticeable in the voice when one has been particularly ill, and it is a sure sign of a singer who is too sick to sing. Besides it is the result of poor health; this huskiness will soon pass, and the vocalist will be able to give his voice in the accustomed manner.

### Singing by the Pound

A COMPARATIVELY FEW years ago, when the great Italian singers of the concert and operatic stage were inclined to corpulence. From this fact many laymen derived the idea that it was necessary to be stout or even gross in physique, in order to sing well.

Every pianist knows that his piano will

function properly even though he may not be in the best of health. Although ill health certainly will impair performance, it will not result in a creditable performance. But the singer's instrument is himself. He cannot force it, or put undue strain upon it without harmful results. If his throat is raw and strained, the singer faces such a handicap that he will thereby unfit to give a proper performance.

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### The Self-Supporting Student

WHEN SINGERS become successful, there is of course no need for them to work at the task that singing requires, and they should daily strive to be perfectly normal and balanced in their contacts and outlook. He who enjoys life and living will inevitably carry a beautiful message of music in his voice.

Daily practice must never be neglected.

Proper singing exercises, taken in

and regularly sung with intelligent concentration, develop the vocal organs. Every organ is benefited

by use, and harmed by disuse.

Practice is not wearing, if approached

in the proper mental spirit. It fosters

and maintains the singer's master of his

own voice, and sure of the results.

Yet among students of singing it frequently

happens that a job of some kind becomes

necessary. A student often will worry

over such a situation in life, believing that

a lack of funds with which to devote all his time to voice training is a formidable

obstacle to a successful vocal career.

Many students work to support

themselves while studying, and those

it finds necessary should work, especially

and be glad of the opportunity it offers to

be self-sustaining and independent. Voice

training is one thing, and work in any

reasonable form of employment is quite

another. There is no reason why the two

should not go together, without conflict in any particular.

Exercise not only keeps down excess

avoids it, but it also develops muscles

which supply grace to the human carriage.

Stage presence and appearance demand

muscular control, and this in turn

is dependent upon a healthy physical condition.

Long walks, rounds of golf or a

few sets of tennis are superb aids to a

feeling of physical well-being. Handicraft

riding is also beneficial, as is any form

of exercise that is not too strenuous.

Exercise induces healthful sleep, aids the

digestion, and keeps the mind always fresh

and alert. But it must be borne in mind that exercise, like any other good thing,

never should be done too early in the morn-

ing, or too soon after rising. The voice should not be taken in excess, especially by a vocalist. The singer must at all times conserve energy, so as to be relaxed and vigorous during his vocal performances.

### The Mind on the Throne

MENTAL HEALTH is important to the singer, just as it is to any other person, and is agitating, and it should be avoided by the singer, whenever at all possible. If a singer thinks too much about his singing, he is likely to lose the correct perspective on life, and he is thereby actually harmed by it. In moderation would be beneficial to the pupil other than the teacher, who preys upon his mind for a more or less protracted period. Such worries invariably go their way in time, and it is best for the teacher to advise him to worry not at all, or at least as little as possible. In the end the clouds will always disappear, and the sun will always appear, as a sensible person would say. The pupil should be made to realize this philosophy is familiar to all; and when it is discarded upon occasion, like a huskiness, it will be of little use.

Smoking is definitely harmful to singers. All know that smoking is irritating to the throat, and this organ is so vital to the singer that he never should tempt fate by forcing the nicotine habit. Whether the individual may smoke much or little is his own choice. The best means of avoiding irritation and its consequent huskiness is simply to abstain from any practice that involves the possibility of a throat pang in vain.

The singer should be interested in everything and everybody, like any other person in the field of education, and should daily strive to be perfectly normal and balanced in his contacts and outlook. He who enjoys life and living will inevitably carry a beautiful message of music in his voice.

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## Why Do They Sing Off Pitch?

By John C. Wilcox

A LARGE NUMBER of singers occasionally emit tones that fail to score on their own scale which, when sung with any degree of intensity, were always below pitch. The cause was obviously a violent contraction of muscles at the base of the tongue, which caused the vocal folds and the laryngeal pharynx to contract. Have they "bad ears"?

In the great majority of cases, singers fail to achieve accurate pitch because of faulty physical habits in their practice. It is true, of course, that the fingers have failed to achieve accurate pitch because of faulty physical habits in their practice. Thus, while this singer must have held the correct pitch thought (since she possessed absolute pitch) the pitch mechanism was unable to achieve accurate adjustment because of faulty physical habits in their practice. After a long enough time, she eliminated the interfering reflexes sufficiently to permit the automatic adjustment of the pitch mechanism, and the tones began to sound accurately.

### Some Physical Problems

**The Mystery of Lapse in Pitch**

THE PITCH mechanism of the human vocal instrument is a seemingly complicated and, as yet, a mysterious mechanism. We know some of the muscular adjustments that take place in the vocal organs to produce pitch changes, but not all of them; and, since all of the muscles involved in these automatic adjustments are in the involuntary group, it probably would not help the singer to achieve pitch fidelity, even if all of the process were known. But this we do know: When the singer begins to sing, he finds that there are no reflexes of muscular interference in the vocal habits; the tones will speak accurately on pitch. Every observant voice teacher must also know that, regardless of accurate pitch thought, the singer's tones will not always sing at pitch if they are not trained without lower throat constriction, the offing of pitch tones upward from E, F and F-sharp are automatically corrected.

On the mental side, singers should concentrate upon the vocal organs, and upon physical conditions that are favorable for accurate pitch and correct vowel. We build, strengthen the vocal organs—just as any other organ—but it is fundamental that the singer should not neglect the physical pitch and vowel. We must also make the singer aware of the physical voice or sensorimotor, and the physical pitch and vowel. If the singer concentrates upon pitch and vowel, he will automatically sing them accurately. If the singer concentrates upon physical voice or sensorimotor, he will automatically sing them inaccurately. Inaccurate pitch and vowel, however, are caused by reflexes of muscular interference that prevent such accurate adjustment. When such reflexes are present in the singer's vocal habit, they must be eliminated before true intonation may be expected, regardless of the sensitiveness of the singer's "ear" if artistic song is to be achieved.

### The Singer's General Education

By Emmett E. Holmes

ARTISTIC singing involves much benefit to a good voice and a technique in its use. Great singers of the past have been great personalities, with fine mental gifts, and with those highly developed which the singer with a finely finished technique—the singer with the vocal organs, the singer with the vocal folds, the singer with the vocal muscles, the singer with the vocal nerves, the singer with the vocal brain, the singer with the vocal heart, the singer with the vocal lungs, the singer with the vocal diaphragm, the singer with the vocal pharynx, the singer with the vocal larynx, the singer with the vocal tongue, the singer with the vocal palate, the singer with the vocal teeth, the singer with the vocal lips, the singer with the vocal nose, the singer with the vocal throat, the singer with the vocal head, the singer with the vocal body, the singer with the vocal mind, the singer with the vocal heart, the singer with the vocal lungs, the singer with the vocal diaphragm, the singer with the vocal pharynx, the singer with the vocal larynx, the singer with the vocal 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## ORGAN AND CHOIR QUESTIONS Answered

By Henry S. Fry, Mus. Doc.

Excerpt from the Pennsylvania Chapter of the C. O. O.  
No questions can be answered in the ETUDE unless accompanied by the full name and address of the inquirer. Only initials or pseudonyms given, will be published, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various makes of instruments.

Q. Our church has just purchased a new organ. The stops have no names on the console. The stops have a tendency to stick. Will this be remedied if you advise us to diffuse the organ on congregational singing and for choir practice? The stops are of various kinds.

A. In order to stop that produces the best pitch, as the piano, the octave higher will be 4' pitch and the octave lower will be 2' pitch. Those two octaves have a normal pitch and the stops in between will be 3' pitch. The stops you name do not produce a very good sound in ordinary stops and 4' stops in both treble and bass, with perhaps a few congregational singing for the choir. If you try "full organ" you will find that you will have the instrument sound like a pipe organ. Try the stops in the left hand, and where necessary and possible, alto and tenor with the right hand.

Q. I have been working on a scheme for small three manual studies for organists specifically. Do you think this instrument would be suitable for such a scheme? If so, when may it be added at a later date? Would you recommend a particular organ for this purpose?

A. The organ of the church is the organ of the church? Do you think that the You Huiwan and the You Yen are the best organs in the world? I think that will be more useful than the You Huiwan and the You Yen. The mutations included are what?

Q. In our church there is an organ which one keyboard including stops on the console, and which has Handel's Largo 3-11. S. What organ you might use "full organ" secured by opening both knee-swells, or the S' swell (the organists' knee-swells) and Sust. Bass 16'. The effect may be improved by closing the knee-swells and opening the S' swell which you might try "full organ" by closing both knee-swells. Have the knee swells examined by an organist, and the organist in the cause of attacking the remedy.

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The effect may be improved by closing the knee-swells and opening the S' swell which you might try "full organ" by closing both knee-swells. Have the knee swells examined by an organist, and the organist in the cause of attacking the remedy.

Q. I am interested in building a residence organ with electric action. Will you give me a program for two manuals and Pedal and three stops of each manual and a set of stops that can be added when you have time? The organ to be used will be transcriptions of organ music and church music of secondary importance) and church music of primary importance. The organ will be a great organ of a residence instrument in a separate organ room. Will you give me some information on the subject of organ building which might be secured on approval? What is the approximate cost of organ building?

A. You do not state the size of space available for the organ. We can only provide for future additions, it will be necessary to have a good organist to play the organ. Space and expense, are factors in the decision as to unfurling and duplicating and the organ is contemplated, we suggest that you have the organ built for a larger instrument, or pipes for a larger instrument, or pipes for the stops suggested can be installed later.)

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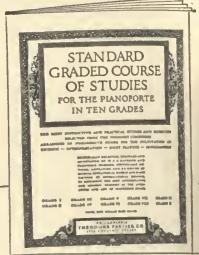
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**Ada Richter's Kindergarten  
Class Book.**  
*A Piano Approach for Little Tots*

Ada Richter, Pianist, is pleased to announce the forthcoming publication of one of the most unusual and interesting books ever written for kindergarten piano classes that has yet come to light. The author has had a long and varied experience in teaching the youngest beginner, and her numerous popular piano teaching pieces for piano attest to the knowledge and skill of what the child likes to play and can do easily.

This method is written for the child from four to six years of age. Psychologists call this period the stage of "imitation" and these receptive years, the child lives in a world of make-believe, often assuming the part of some other person or animal. Experts say that this is the time when the child begins to think and reaches the climax before the seventh year. The author has made use of this valuable technique by weaving the early method around the story of the "Three Little Pigs." The author, based on the Rostani's famous *The Year with Six Months*, *Among the Birds*, *Going through the Woods*, *The Zoo*, and others. The principal features of the Busoni editing are:

1. A lucid presentation of the musical text throughout, particularly in regard to correctness, execution of embellishments, etc.
2. Indication of suitable fingering.
3. Indications of tempo.
4. Expression marks, intended to serve as a guide to a correct conception of Bach's style.

Foot-notes containing suggestions for attacking problems of piano technique and comments on interpretation.

The first work of the one-man concert text has been made by Lois and Guy Maier. Mr. Maier is a distinguished pianist and conductor, a member of the piano faculty of the University of Michigan. He has just completed his 15th year of teaching, and the celebration of each holiday as it comes along. This is an important feature, for children love holidays. At the end of the hook there is a list of the various holidays planned for use as a spring recital program.

The material of this course is very simple. Few technical terms are used. The book is printed on the five-line staff and no fingering is marked so that the child will be encouraged to read the note and not find it by the fingering. The child does not have to learn to read music until Lesson 15, the rhythm of the preceding lessons being taught by rote. The development is so gradual and so interesting that the child does not feel it is a chore.

"Busy Work" plays an important role to the hook. It gives those children who are not receiving individual attention from the teacher something to do while the teacher is occupied with other students. It is not required. With this in mind, each lesson has been planned with accompanying "busy work" which is a variety of writing, drawing music, or coloring the attractive illustrations in the book.

There is a big opportunity in the kindergartens for this idea, and this book provides the answer to the plea of many mothers who ask of teachers, "Have you a class for my young child? I don't want him to have nothing to do while the other children have him start music before he goes to school." Order your copy now at the special advance of publication cash price, 30 cents, postpaid.

**Third Year at the Piano  
Fourth Year at the Piano**  
By John M. Williams

We had hoped to be able to announce in this issue the publication of the first of these instruction books, but while it will probably be ready to do so in the first half of the year, the special advance offer price on both volumes will continue this month, with no advance.

Most teachers are familiar with Mr. Williams' books, and the first of "Third Year at the Piano" and "Fourth Year at the Piano" has been most gratifying. There is still time to order your copies at the introductory price, 30 cents each, postpaid.

**Presser's Concert March Album  
for Orchestra**  
By Alberto Jones

The author of this book has previously published books containing with pupils, that he is one of the foremost living piano pedagogues. He has composed and arranged all types of piano playing, from the very beginning to the attainment of virtuoso success. The "Two-Staff Organ Book" will contain a fine lot of musical music that will sound well on small organs and yet is of sufficient importance for performance on more fully equipped organs. It will prove a valuable boon for the beginner, especially a pianist called upon short notice to play an organ position and who is not accustomed to reading music from three staves. Incidentally the Sunday organ or church pianist will find good use for it, as the entries of the pedaling are printed on the same staff as the bass staff and may be played by the left hand.

Copies of this book may be ordered now at the special advance of publication cash price, 40 cents, postpaid.

presents in printed form a preservation of those things which the good teacher would stress in lessons to the piano, but it also provides pages ruled with staves for the writing of special exercises. There also are blank pages for keeping valuable notes.

This book is indeed a valuable thing in itself, a systematized form as to be convenient for reference. The great worth of this book, which keeps the piano from becoming a mere toy, and with Alfred Cortot as soloist in the "Concerto in C major" of Beethoven.

**Two-Voice Inventions  
Three-Voice Inventions**  
(*Busoni*)

*English Translation by Lois and Guy Maier*

Ferdinando Busoni's greatest contribution to the Bach edition is his attempt to awaken in the performer an understanding of the essential spirit of the music. He set himself the task of making more generally comprehensible the subtle meaning and well-*placed* of these works of Bach, which are to be of considerable service to those who, later in the teaching profession, wish to apply to their pupils some of the things which the teachers themselves found helpful in their own study of the music.

Place your order now for a single copy of this new work at the special advance of publication cash price of 40 cents, postpaid.

The principal features of the Busoni editing are:

1. A lucid presentation of the musical text throughout, particularly in regard to correctness, execution of embellishments, etc.
2. Indication of suitable fingering.
3. Indications of tempo.
4. Expression marks, intended to serve as a guide to a correct conception of Bach's style.

Foot-notes containing suggestions for attacking problems of piano technique and comments on interpretation.

The first work of the one-man concert text has been made by Lois and Guy Maier. Mr. Maier is a distinguished pianist and conductor, a member of the piano faculty of the University of Michigan. He has just completed his 15th year of teaching, and the celebration of each holiday as it comes along. This is an important feature, for children love holidays. At the end of the hook there is a list of the various holidays planned for use as a spring recital program.

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"Busy Work" plays an important role to the hook. It gives those children who are not receiving individual attention from the teacher something to do while the teacher is occupied with other students. It is not required. With this in mind, each lesson has been planned with accompanying "busy work" which is a variety of writing, drawing music, or coloring the attractive illustrations in the book.

There is a big opportunity in the kindergartens for this idea, and this book provides the answer to the plea of many mothers who ask of teachers, "Have you a class for my young child? I don't want him to have nothing to do while the other children have him start music before he goes to school." Order your copy now at the special advance of publication cash price, 30 cents, postpaid.

**Presser's Two-Staff Organ Book**  
*With Registration Prepared Especially  
for the Organist*

The first selection of material for this edition has been completed. A good proportion of new and original compositions, such as *In Pastures Green* by Bixby and *Oh, How Lovely* by Williams, are included, with new arrangements for standard and successive organ. It will sure a wide variety of useful numbers for the service of worship.

The average length for this book is planned may be made up of pieces drawn from high school choral organizations. The soprano and alto parts are within a comfortable range for the student voice. The part for the bass is not included, as the voices of the voices are not sufficiently developed to sing the usual tenor and bass ranges and is written so that it may sing by tenor and bass.

Until the book is released, the publishers are accepting orders for single copies at the reasonable advance of publication price, 25 cents, postpaid. The sale of this book will be limited to the U. S. A. and its Possessions.

**Presser's Concert March Album  
for Beginners**  
By Alberto Jones

The author of this book has previously published books containing with pupils, that he is one of the foremost living piano pedagogues. He has composed and arranged all types of piano playing, from the very beginning to the attainment of virtuoso success. The "Two-Staff Organ Book" will contain a fine lot of musical music that will sound well on small organs and yet is of sufficient importance for performance on more fully equipped organs. It will prove a valuable boon for the beginner, especially a pianist called upon short notice to play an organ position and who is not accustomed to reading music from three staves. Incidentally the Sunday organ or church pianist will find good use for it, as the entries of the pedaling are printed on the same staff as the bass staff and may be played by the left hand.

Copies of this book may be ordered now at the special advance of publication cash price, 40 cents, postpaid.

**Advances of Publication Offers  
Withdrawn**

With the advent of the New Year we place on the market two of the works that for several years have been included in this publication offer. These books are *Presser's Concert March Album for Beginners* and *Presser's Two-Staff Organ Book*. The former is now available for piano.

(Continued on page 65)

**World of Music**  
(Continued from page 4)

THE PHILHARMONIC ORCHESTRA of Berlin began its series of concerts with a program under the baton of Carl Schuricht, and with Alfred Cortot as soloist in the "Concerto in C major" of Beethoven.

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**F. FLAXINGTON HARKER**, English born composer and organist of long American residence, died on October 23rd, at Richmond, Virginia. Mr. Harker had been organist of All Saints' Church, Columbia, South Carolina; at St. Paul's Episcopal Church of Richmond; was connected with the University of the Virgin Islands; and his compositions have been widely known and used, many of them appearing in the catalogues of the publishers of THE ETUDE.

Under the *Big Top* is a column of circus pieces for the use of one of those collections of music for which THEODORE PRESSER CO. is famous. The material it contains is interest-creating, it gives first the name of the piece, then the date of composition, then the publisher, and the name of the artist.

**OCTAVO—MIXED VOICES, SACRED**  
10169 *Great Is the Lord and Marvelous* ..... \$0.15  
10506 Come unto Me—*Burleigh* ..... \$0.15  
10507 *Love, Love, There's a World* ..... \$0.15  
10886 *How Like the Host of Heaven* ..... \$0.15  
10887 *God's Hand* ..... \$0.15  
10921 *God's Hand* ..... \$0.15  
20378 *O Love That Wilt Not Let Me Go—*Gillette* ..... \$0.15  
20881 *The Angels' Song—*Wagner* ..... \$0.15  
21082 *Heaven Is My Home—*Spears* ..... \$0.15***

**OCTAVO—MIXED VOICES, SECULAR**

138 Come to the Gay Feast of Sons ..... \$0.15

15567 *My Lark, My Love—*Laurie* ..... \$0.15*

16268 *Bring Me a Coat—*From* ..... \$0.15*

21077 *Verdi—*La Dame Blanche* ..... \$0.15*

**OCTAVO—WOMEN'S VOICES, SACRED**

10904 *How Sweet Is the Name of Jesus* ..... \$0.15

10905 *Workhardt* ..... \$0.15

11094 *Jesus Is Lord* ..... \$0.15

**OCTAVO—WOMEN'S VOICES, SECULAR**

10922 *How Sweet Is the Name of Jesus* ..... \$0.15

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Letters from Etude  
Friends

Music Extension Study Course

(Continued from Page 20)

Nothing to Play

To THE ETUDE:

Some time ago, while conferring with the mother of one of my young pupils, she expressed satisfaction with the progress being made, but said that she is frequently annoyed and embarrassed because, when she has guests, and asks her daughter to play something for their entertainment, she often replies, "I have nothing that I can play now." My study and composition are not yet finished."

"Only," the mother continued, "I happen to make the request immediately after one of your studio recitals, does she have anything ready. Otherwise she has forgotten the old pieces, and has not finished the new ones."

It was by no means the first time that such a perfectly justified complaint had been made to me, and, this, in spite of the fact that I had repeatedly told all of my pupils about the ease with which a memorized piece can be kept "in repertory" by simply playing it through once a day for a few minutes each day, and finally several times a week.

Children, of all ages, are very apt to be "tired" of even the most attractive and well-liked piece, after having worked hard to memorize it, and, unless systematically encouraged, will, in most instances, drop it completely as soon as it is finished.

Parents, who have been fully told on the subject, has admitted having the same difficulty, so I decided that some special incentive would have to be planned to induce all the children to keep compositions ready for immediate use.

First, I made a special card for each of four groups, members of each group being about equally advanced.

Dates were set, about two months ahead, for recitals, and the pupil in each group who had the greatest number of pages memorized, would receive a small prize.

Any pupil who wished, might, as a part of his first review pieces, be asked to play them before, unless they were "too easy" to be counted. (This, of course, was just what I wanted.)

Each pupil had a card with his name at the top. As each number was learned, or reviewed, and memorized, it was added to a list on the card.

On the evening of the recital contest each of these cards was handed to someone in the audience, who selected one composition from the list. The pupil whose name was on the card played the composition chosen.

It was understood beforehand that if anyone was unable to play the number requested, from memory, he was not to be considered eligible in the contest.

The idea was new to the people in the audience, and was very enthusiastically received.

Not one pupil failed to play acceptably, and the result was a whole group of young music students, ready, at a moment's notice, to play from three to twenty numbers. My scheme had worked!

The pupil in the advanced grade, who had, had fifty-seven pages of music memorized.

As there is such a difference in the length of compositions, it seemed that the fairest way to count was by pages. Two pages in THE ETUDE counted the same as three pages in music, because of extra size and content.

QUEEN ANN'S LACE

By H. F. Locke

Queen Ann's lace, powdered wigs, satin knickerbockers, courtly manners, gallantry and grace—are all these not synonymous in one's mind with the minutiae?

This stately dance, popular several gen-

Next Month

THE ETUDE for February 1937, brings these stellar articles of stimulating interest to music lovers.



GEORGES ENESCO

Mr. Maurice Dumaine, distinguished French pianist and composer, has written for THE ETUDE an exceptional article upon the great Roumanian composer-pianist, Georges Enesco, whom he describes as the genius of his famous pupil, Yehudi Menuhin.

PHILIPP AND MODERN PIANO PLAYING

L. Phillip, whom many consider the greatest living piano pedagogue, has prepared an article for THE ETUDE on "How to Become a Better Pianist" which is exceedingly practical and illuminating.

MUSIC IN PRISONS

Music has become a very important part of the reconstruction technique of prisons. An original article by Dr. John D. Dugay, the famous Carnegie Killets Band, who has spent a lifetime in investigating this subject, makes some statements which will probably be widely quoted.

RUBINOFF AND HIS VIOLIN

One of the most frequently heard violinists of the radio tells us some things about microphone requirements.

The success of a journal, like that of a business, is usually for a matter of ideas, energy and brains than of capital. THE ETUDE has constantly fine ideas pouring in, so we are eagerly looking forward to the presentation of each issue, knowing the depth and quality of the writing.

Many compositions, first seen by the public as they appeared in THE ETUDE during the past year, already have a large sale at sheet music houses. We have in preparation a possibly even better list for the coming year of 1937, to which our readers may be looking forward.

When piano playing ceases to become a display of digital exploits and dexterity and results into a real means of musical expression, then we have the true and real embryo music lovers. The ideal time to begin this training is in the early grades, and not in Master Classes later in the life of the student.

The first step, as much as possible of

simple little melodies, such as "Singin' as We Go," having as a goal the making of little musicus rather than indifferent technicians.

THE GLOOPIE'S BAND

By Bertram Ross COLELAND

In "The Gloopie's Band" we find much valuable finger leaps exercises disguised as a tune. It is in march form and makes a very comfortable second grade piece.

The first theme is in C major, the second in G major, dominant key. Verses add atmosphere and interest to Miss Coleland's little number.

Price: 82.75.

Publishers: Charles Scribner's Sons.

Musical Books  
Reviewed

Schubert  
By EDMUND ROBERT DUNCAN  
Chopin

By J. CUTTEREE HADDON  
This is the second volume of the series, published about thirty years ago by J. M. Dent and Sons Ltd., London, has been released in a revised edition by the same publisher. In some cases these books, comprising the complete piano works of the great masters, have required a great amount of revision, while in others, though the volume on Schubert, it has been necessary to include the manuscripts of his works, to include the manuscripts of his complete piano works.

These books are especially valuable to collectors, connoisseurs, and to other institutions requiring authentic biographical reference volumes.

Price: \$2.00 each.  
Publishers: E. P. Dutton & Co., Inc.

Music  
An Introduction to its Nature  
and Appreciation

By W. J. TURNER  
Ever since the first books have been written upon music, authors have attempted to have comprehensive little handbooks designed to give the student, or the amateur, a general idea, a little deeper insight into the principles of music.

"Music: An Introduction to its Nature and Appreciation" is the latest in this class of books, and it is a very good example of the art. It differs in the fact that it is quite comprehensive. For instance, the illustrations, instead of the usual conventional Bach, Beethoven, Haydn, Brahms, Wagner, etc., are full page portraits of Stravinsky, Strauss, Debussy, Ravel, Prokofieff, Copland, Bartok and others. Published in England, it has been translated into German, French, Italian, and Spanish, and is also available in America. Within, the book is exceedingly well written, and the illustrations are such one may never have heard of. Adrian Stokes, the author of "The Story of Art," and Bernard van Dieren, that interesting composition teacher, are mentioned by the author who shows the list of his compositions as employed in the Dresden Orchestra in 1754, in the first year of the orchestra of one hundred and fifteen as used to those of the British Broadcasting Company.

Pages: 157.  
Price: \$1.75.  
Publishers: Sir Isaac Pitman & Sons, Ltd.

Chinese Musical Art

By JOHN HARVEY LEWIS  
John Harvey Lewis was born and brought up in the United States, but he has now, with less intimate association with the subject, probably written his best book on it. In fact the entire book is now in its field the best book on the subject. It is a work of criticism without the knowledge of the subject, and it is a work of history. He lectured in China and at American universities. His attempts to make a connoisseurship among the Chinese people, and to make them understand the value of their music to occidental minds are extraordinary. The author is a man of great ability and for his scholarship. The work seemingly demands a knowledge of the Chinese language and of Chinese musical notation.

Pages: 223.  
Price: \$1.50.  
Publishers: Henri Veitch, Peking.

Of Lena Geyer

By MARIA DAVIDSON  
Maria Davidson, daughter of Mine Alma Gluck and stepdaughter of Efrem Zimbalist, gave birth to a son, and the author of this genius in her first book, "Mozart," a very fine accomplished novel, but her recent "Of Lena Geyer" is a pure and simple work of art. It is a work of much more mature and comprehensive character, and it is a work of art. The author lived for some time in Italy and New Zealand. She then studied in various American schools, and in the West End College, and finally received a degree from the Royal College of Music. While she was still a girl, through her family, she was continually exposed to the emotional and spectacular life of the opera.

Whether their remains are part of the author's life, or whether they are other prima donnas at her mother's knees, or whether she is purely imaginary, we cannot say; but they are all there, and they are to the book, which makes it almost journalistic.

The book is a work of art, and the author has more or less unconsciously appropriated the persons of many of the great figures of the Metropolitan Opera, and has woven them into her story. Whether their remains are part of the author's life, or whether they are other prima donnas at her mother's knees, or whether she is purely imaginary, we cannot say; but they are all there, and they are to the book, which makes it almost journalistic.

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